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FREE

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THE TAMING OF THE SHREW

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A SHALLOW MARRIAGE

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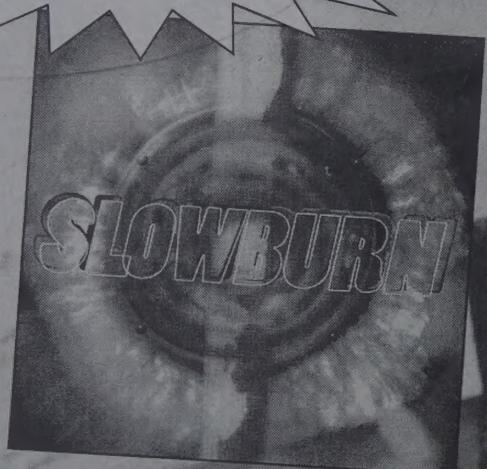
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Photo: Craig Somuel / Orbit

Doesn't Amanda Marshall know that chewing on her fingernails is bad for her? Anyway, the Joplinish rock diva plays the Sidetrack July 10.



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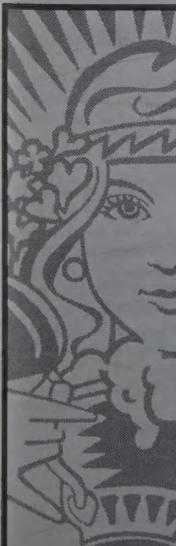
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A study in Chinese contrasts

Capitalism embraced at site of brutal reprisal

BY JONATHAN MURPHY

BEIJING—As the train pulls out of the station, it passes, on one side, high-rise office towers bigger than any on the prairies. On the other, the same tumble-down shacks you find in all third world cities.

Mao's face still looks out over Tiananmen Square, scene of the government's 1989 massacre of students. Elsewhere, though, the flashing neon champions are Sony, Hyundai and Toyota.

Belching chimneys from the 1950s "Great Leap Forward" stand idle, while in the outskirts, in light-

industrial parks that could be anywhere in the world, earnest looking young employees cart around CD-rom drives and super VGA monitors.

The alien beeps of pagers and cell phones almost match the sound of bicycle bells. As I ride my Flying Pigeon-brand rented bike, I pass a guy huffing away on his bike cart.

His cargo? An ultra-modern refrigerator.

Beijing contrasts sharply with Moscow. Where the latter city seems moribund, morose and self-pitying, the Chinese capital is full of vigor and hope.

It's easy to believe, but perhaps not too frightening, the old racist adage that "the Chinese are taking over."

Smile, You're on Beijing camera!

Not everything is appealing. While ideology seems to be dead, a rough authoritarianism certainly isn't.

Strategically placed video-cams are mounted on lampposts all over downtown and platoons of chanting troops regularly disrupt traffic.

In a display of state-sponsored

corporate fascism, I was prevented from photographing a new fleet of delivery motorbikes displayed outside a swanky supermarket.

Maybe in a holdover from communism, overstaffing is universal. Even the simplest task takes three workers.

Go to a public washroom (if you must), buy a ticket for three cents from a grouchy clerk, hand the ticket to another attendant and enter the can, where a third employee is waving a desultory mop at the fetid surroundings. Keeps unemployment down.

Getting around in a country where you can't even guess at the meaning of street signs is more than a challenge.

I travel the subway by getting off at random stations, then popping outside to see if I'm at the right spot. Eventually, I'll get it memorized.

Chinese food, I'm pleased to report, tastes much like it does in Canadian Chinese restaurants. Maybe a little greasier and spicier, but they do have to make allowances for our delicate constitutions.

The green onion cakes are awesome. They put the Fringe variety to shame.

The Chinese love kitsch. Whether it's gold-plated signs, neon or marble fixtures, kitsch fights a constant battle with the grime and dreariness of overcrowded property.

Invariably, the up-and-coming business displays prominently an English-language sign. Generally, it's poorly translated "Choice First Computer Corporation."

But don't laugh. Back in the early 1960s, old Mr. Honda used to advertise his pop-gun motorbikes in the same cute, awkward English.

Jonathan Murphy will file his column next week from Mongolia.

THE REAL REASON CANADIAN FORCES ARE BASED IN EDMONTON...



Is Hollywood to blame?

Parents, not censors, must control TV

BY PAM GARRETT

Let's play a game. I'll tell you what to believe and you believe it, OK?

So, let's believe what the defense has been arguing in the case of Sandy Charles, who stands accused of the grisly murder of a seven-year-old boy in La Ronge, Sask.

In case you missed it, this is the argument: the 14-year-old Charles had been watching, over and over, the movie cited in his defense: *Warlock*.

This movie is said to depict a tale in which a boy imagines that if he kills a younger child and strips the deceased's skin off to boil the subcutaneous fat for the purposes of cannibalistic consumption, the ingestor will be able to fly.

This, apparently, is what the boy believed.

And this is what the defense would have us believe.

However, what is not answered by this conundrum is the question

of how much control parents can and should exercise over television or VHS-movie consumption by their children.

Now, here's me, who has argued vociferously (can one do that in writing?) that it is both idealistic and impossible to limit what information is available to you as an Internet user. I stand by that position.

I also freely admit that I don't have children, nor am I likely to.

But if I did, I would teach my children what user groups would be appropriate to their ages. And, if I were not standing by to see to which TV programs they were tuning in, I would at least subscribe to the up-and-coming V-chip. Similarly, I would, at the least, monitor the kind of movies they could rent.

But let's not blame the movies themselves.

I see many movies—maybe three or four—per week. I'm hooked. And I see all kinds of them.

Some of my friends are surprised to discover that I like some

of them, considering the violence they contain.

For example, I loved *Pulp Fiction* and *Fargo* because they had good plots and superior acting. Others, such as *Casino* and *Leaving Las Vegas*, turned me off because they lacked one or the other.

Casino crapped out

In fact, I walked out of *Casino* after 45 minutes because it was too graphically violent without any apparent reason for advancing the so-called plot.

I am pleased to report that the two gentlemen with whom I attended that movie admitted later to me and my female friend, who left the show at the same time I did, that the movie did not improve with time. Good for me and Rita—we got two cups of tea while waiting for our friends who stuck it out for the next two hours!

Attending—and leaving—these movies were *our* choices. Those choices were made as adults.

I and we do not blame the movie producers, writers or actors if we don't like their product. We simply walk out if we don't or stay and consume them if we do.

We, however, are not teenagers, living in the homes of our parents.

When I was such a creature, if my mother had caught me listening to music about murder, however unrealistic or fantastic, she would have thrown the record player (for those who remember them) out into the garbage and given me a good talking to.

Bottom line? If Sandy Charles was watching the movie *Warlock* over and over again, who is to blame?

I cannot believe that it is the movie's writer, director, producer or distributor.

After all, if parents don't play a role in what their children listen to, watch, or otherwise consume, I dare you to name someone with more of a vested responsibility for doing so.



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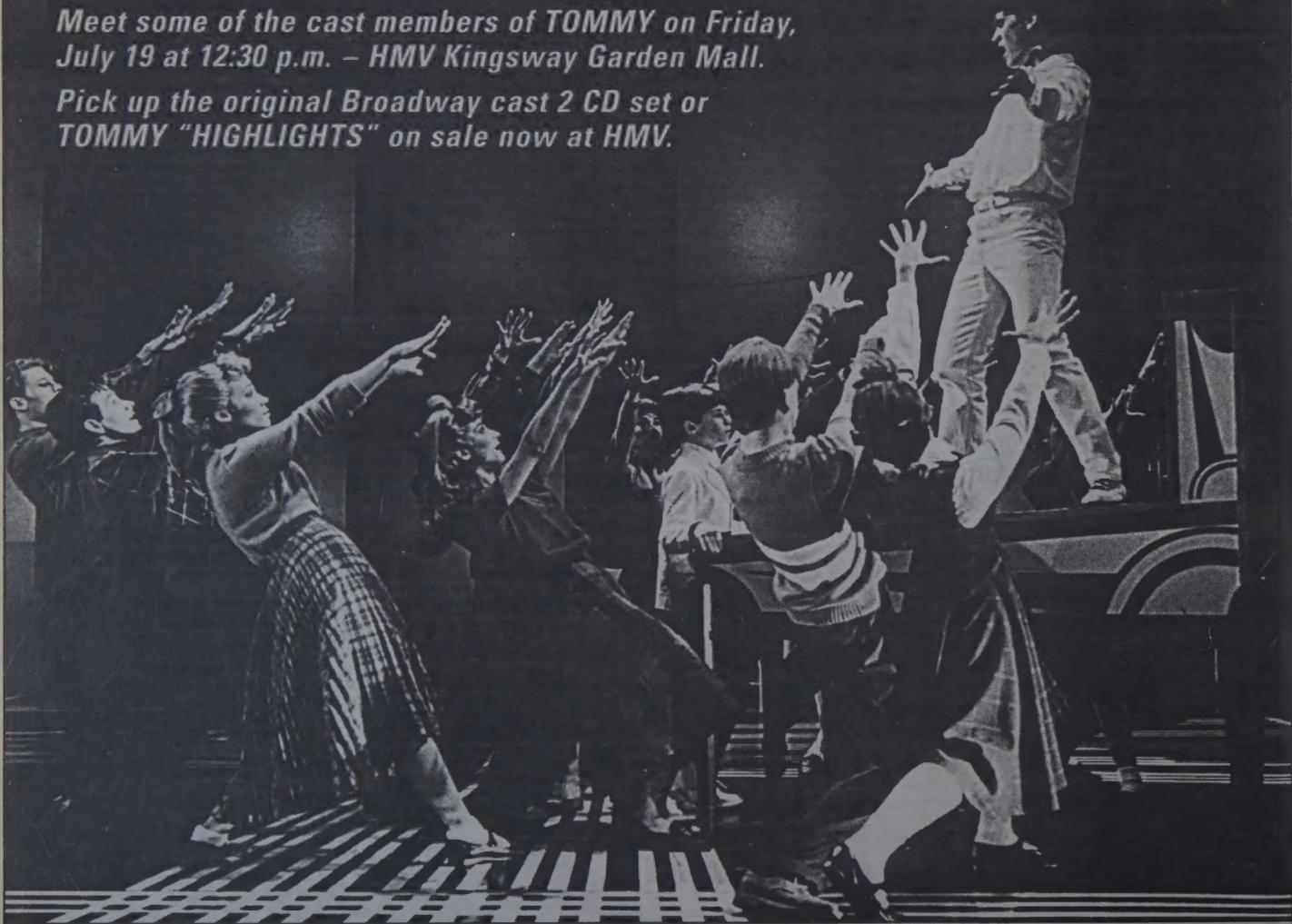
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One strong nation makes a perfect 10

Vue from the top

We Canadians tend to be a laid-back, reserved sort. Our national holiday, which came to pass last weekend, isn't celebrated with the same patriotic fervor as our "touch my guns and die" neighbors to the south.

Face this sorry fact: it took an ad campaign by a prominent brewery to incite national passion after the Quebec referendum. I am (put your face here)...

So, what did we have to celebrate on the occasion of our nation's 129th birthday? Not a hell of a lot.

The Quebec issue remains a thorn in the side of the other nine provinces and two territories. The government's books are as cooked as major New York mafia families'. Every Canadian team was knocked out of the Stanley Cup playoffs by the second round. No wonder our celebration was subdued.

One day, we'll all learn to stop bickering and realize that our country isn't such a bad place to live (albeit, it can be boring at times—this is probably the only country on the planet where a garden-gnome thief can garner front page headlines).

At least those United Nations people think so; they always pick us as one of the top places in the world to live. Funny, you'd think Lebanon, Bosnia and Somalia would score a lot higher on the excitement scale than boring ol' Canada.

But, if you've grown up in a nation where man's indecency to man is commonplace, "boring" is probably the best way to describe your ideal place to live.

So, why can't Canadians learn to cherish their

own land?

Why is it that Quebecers always want to leave?

Why is it that Albertans always want Canada to cede all power to the provinces?

Why is Ontario Canada's whipping boy?

Regionalism, folks. Our country is so large, people just can't comprehend how the other half lives. Many of us who celebrated Canada Day haven't seen 95 per cent of this country. So, how are we valid judges of national unity?

Worse yet, most of the major save-Canada unity solutions that are proposed by the *Globe and Mail* eggheads involve giving the provinces more power. Won't this, in turn, create more divisions in our nation?

Here's a thought: Let's try and change the constitution (believe it or not folks, this can be done—a law set in stone is a law that can never work), to allow the central government to be stronger.

Why should we run a country with 10 ministries of education, health and social services? All could be done from Ottawa.

Just imagine: one Canadian health card, one Canadian driver's licence and one Canadian social safety net; with standards set from Atlantic to Pacific. Know what? The system would be a hell of a lot cheaper in the end, making those bean-counter debt-clock types happy too.

So, if those "give provinces all the power" types would do us all a favor and give it a rest, common sense would point to a strong central government which provides for all of its provincial members equally. Then, we'd have a Canada worth celebrating.

LIFE IN HELL



Your VUE

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ly positioned between me and the exits.

So, even years later, I greatly appreciated even the mild criticism of Ms. Bishop and her audiences implied by the *Vue* aside.

David Ferrier
Edmonton

WHERE WERE YOU WHEN...?

Re: "Justice a no-go for Whyte victim," (*Vue Weekly*, June 20-26)

People getting pissed, people getting stoned is a big deal in public or in private.

Certainly the cops' first duty is to respond to the victim's needs. But it is also the responsibility of the bystanders to know first aid/CPR, or to call 911 to apply that emergency training so the cops could go about their duty of tracking down the perpetrator. The second-to-last paragraph might have read instead: "And what do the bystanders do for the innocent victim? Fuck all."

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SUNDAY JULY 28

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Forgetting 'dem union blues

Underpublicized Alberta Labour laws make for long hours

NEWS

BY STEVE MATHER

Unless Alberta's Ministry of Labour believes special circumstances occurred, the law has been broken by an employer contracted by the City of Edmonton to cut its lawns.

Information provided by employees of Wilco Landscape Contractors Ltd., a company contracted out by the City of Edmonton to maintain a section of its lawns, indicates the firm has violated the Employment Standards Code.

Wilco submitted the low bid to the City of Edmonton's Parks and Recreation Department.

Wilco employees, who wish to remain anonymous, claim they worked over 12 hours per day and up to 14-and-a-half hours per day since May 20.

Russ Slemko, a Senior Technical Advisor with Alberta Labour Work Standards, said that if the employees' allegations are true, Wilco has contravened Section 31 of the Employment Standards Code.

Section 31 states that a worker shall work no more than 12 hours per day except where urgent work or unforeseeable or unpreventable circumstances occur or where Alberta Labour issues a permit authorizing extended hours. Slemko said Wilco does not have this type

of permit.

When Slemko was apprised of the work situation, he stated that it looked like a violation occurred. He added that the Occupational Health and Safety would be concerned by a job with such extended hours.

According to Mr. Slemko, the Occupational Health and Safety Act states that an employer must provide a safe work environment and employee burnout (due to extended hours) is a real concern.

Occupational Health and Safety should be concerned, according to the claims of one employee. He said, "I caught myself falling asleep on my tractor more than a few times. Other guys have as well." He claimed falling asleep on the job while working is not unusual.

Ignored grumbles

At a meeting with their supervisor, employees complained (or "grumbled," in the words of a Wilco spokesperson) about working so many hours. The supervisor stated he did not want to hear complaints about the number of hours being worked or requests to leave early.

One employee claimed the supervisor jokingly said, "You have no lives this summer."

Some employees agree with their supervisor's appraisal, if self-descriptions of "Zombie-like" and

"dead on my feet" are taken at their meaning.

Art Maat, Wilco's owner, initially offered no comment last week when questioned about the work conditions of the lawn-cutting crew and stated he was unavailable for interview.

He then contacted Vue this week. He said that, following conversations with Vue and Alberta Labour, "Wilco's employees would no longer work more than 12 hours per day, six days per week... and that a permit would be applied for to allow for extra hours of work."

He said he believed "the heavy rains in June, which caused both work delays and an extra heavy growth of grass... constituted unforeseeable and unpreventable circumstances... We spent 40 per cent of our time shut down."

This, he argued, as well as the late starting date of the contract, allowed for the extended hours of work.

It is not the policy of Alberta Labour to pursue media-driven allegations of abuse of the Employment Standards Code, according to Joe Miller, executive assistant to Labour Minister Murray Smith.

As a general rule, only written complaints by employers or employees are pursued. For this reason, any employee or employer concerned about violations of the Employment Standards Code agrees to the hour-banking concept. The minority are forced to comply.

The group can also change their position by a simple majority and terminate the agreement by the same procedure an individual would.

Unscrupulous employers violate the intent of the legislation by implying that signing the contract is a condition of employment. Faced with competition from other employment seekers, prospective employers are "voluntarily" compelled to agree.

A variation of this is when an employer uses a group agreement between a small group of employees as an employment screening tool, or leverage for contract signing when a large group of new employees is being hired.

The second way employers violate the intent of this legislation is by hiring people who must leave the job before the work season

ends.

If the employee terminates the employment, the employer is only obligated to pay straight-time for the overtime hours banked.

Students are particularly vulnerable to this situation. As students must leave work to return to school, employers can have them work extended hours all summer, paying off their banked overtime hours in straight-time when they are laid off.

A variation of this last scenario is to refuse to terminate an employee when the work season is over until their banked hours have expired.

Alberta Labour does not believe these circumstances are commonplace, according to Russ Slemko, a Senior Technical Advisor with Alberta Labour Work Standards.

The stated intent of the hour banking legislation, which involves a written agreement between an employee or a group of employees and an employer, is to allow employees and employers to trade off extra hours worked for extra time off.

The actual intent of the legislation is to lower employee costs to employers by paying employees less. If the stated intent was solely to provide time off in lieu of overtime wages and not to devalue an employee's labour, then the workers would receive time-and-a-half off for every hour of overtime worked.

Another serious problem is revealed through the Wilco situation. The laws aren't well-publicized, so Wilco was oblivious to the regulations. When the company was made aware of the hoops it needed to go through, it made an attempt to comply with the regulations.

To top it off, Alberta Labour refuses to act on any allegations put forth by or through the media. So, if workers are too timid or ignorant of the laws to make a complaint, there is little else they can do but abide by their working conditions.

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LIFESTYLES

Summer fashion with sole

FASHION

BY RYAN GREENWOOD

For the fashion-forward, pussy-footing around in summer shoes is quite passé.

For summer, feminine shoes are not making as big of an impact as the chunkier, block-heeled mules.

While strappy sandals add a martini-bar feeling to any evening, they don't have the vast appeal mules carry for the 24-and-younger consumer set.

Block-heeled mules and almost anything open-toed is popu-

lar. The mule is definitely back in its glory for summer footwear," says Jody Kirk at Gravity Pope.

Color is almost bigger news than shape. Citrus colors like orange, lime and lemon are everywhere. White is also walking tall for summer. Pastels are also getting a leg up on the competition.

In short, color has resurfaced on the feet for summer.

"Anything in color is big. Bright, sunny colors or light pastels are getting attention. Lavender is huge right now," adds Kirk.

Mules may be the season's biggest hits, but the Dutch Mags Megamoks are on the verge of a fash-

ion breakthrough.

Looking more like a space-age running shoe than anything else, the street appeal of Mags will translate into a major fashion statement this summer.

"When Louise [Dirks, owner of Gravity Pope] was in Europe she said everyone in the stores and on the streets were wearing Mags. She just knew they were going to be huge," says Kirk.

This summer, you won't see the fashion-forward prancing around in pretty, feminine sandals.

Instead the mule will be kicking ass as the summer's hottest shoe. ■



Photo: Ryan Greenwood

Fashions, footwear and accessories: Gravity Pope
model: Melissa, Mode Models
makeup and hair: Clint Domsky

Cable serves the 'net

VUE Net

BY JEFF BARNUM

We've been hearing about these things for quite a while now.

Every time I read another article or talk to somebody about them, my heart skips several beats, a cold sweat breaks out on my forehead and my hands start to twitch.

We are speaking, of course, about the long-awaited arrival of cable modems.

The cable companies have miles and miles of coaxial cable strung throughout the city to deliver cable to your home. Around the same time that the Internet started to blossom logarithmically, somebody came up with the bright idea to carry Internet signals down the cable lines.

That dream is about to become a reality. Videotron Communications <<http://videotron.ab.ca/>> is offering the cable modems, to be launched to the general public later this year.

But before we get ahead of ourselves, just what the heck is so great about a cable modem, anyway?

A few comparisons: the typical user is using a modem that can transfer approximately 14,400 bits of data per second. A slow cable modem can transfer information at approximately 4 million bits per second, which is roughly 275 times faster. The typical provider in Edmonton is connected via a T1—which is still only 1.5 million.

As well, each time you want to get onto the Internet, you have to dial into a provider's modem pool. Not only does this take about 30 seconds, but you always run the risk that there won't be any mo-

dems available for your surfing pleasure.

Because a cable modem is connected via a network card, the Internet is always instantly accessible—with a cable modem, you are always connected to the Internet, just like your office machine is always connected to the office LAN (Local Area Network).

This capability at the price will sound the death toll for the majority of Internet providers.

"It'll kill our dial-up business," assures Ron Billings of OA Internet.

After all, why pay \$20 a month to get 28.8 kbs for 40 hours when you can pay \$50 (or so)—Videotron is still reviewing its pricing) for unlimited access at a much higher price?

Internet providers will have to move into a new area, or die a painful death. Even the ability to serve web pages falls by the wayside, as the connection that most cable modems have is more than sufficient to serve a moderately busy web site.

However, Billings is quick to point out that if you have three Mbs (Megabits per second) divided amongst 100 users, that averages out to about 30 kbs per user (or about the optimum speed for a 28.8).

However, if you have a 10 Mbs connection (which Videotron does) divided among 100,000 people, your average throughput is about 0.1 kbs.

However, this again assumes that all 100,000 people will be using their connection at the same time, which doesn't hold true when you consider most of us like to read the web page after we load it.

If you are dying to get a hold of a cable modem before they are released to the general public, you can apply to become a beta tester by filling out the survey at <<http://videotron.ab.ca/Survey/>>.

<http://videotron.ab.ca/Survey/>. Even if you don't get on as a beta tester, you can win a groovy t-shirt.

The cable modem will revolutionize the online industry. While web developers will still have to develop for the small bandwidth users, Java applications, multimedia and real time video conferencing will all become commonplace on the Internet.

And yes, you can watch your cable TV and surf the Internet at the same time. ■

Jeff Barnum would love to have a cable modem. Donations may be made at the Vue offices or at <[jeff@vue.ab.ca](mailto:<jeff@vue.ab.ca>)>.

SPECIALY PRICED

In ancient history, the term Philosopher King referred to an ideal ruler, who combined intellect with power. Today, *The Philosopher Kings* are regarded as one of Canada's most intoxicating musical exports. Their debut album is a mix of soul, hip hop and rock that knows neither borders nor boundaries.



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COVER

Free the Shrew!

Shakespeare's sexist rant goes to the park

THEATRE
BY ARAXI
ASLANIAN

PreVUE

There's a little *naughty* inside every person. A secret lust, a black love that dare not speak its name.

We love controversy.

Don't lie, you know you love it.

Squiggling around in scandal makes us feel so delightfully bad. Picketing lesbian separatists and goose-stepping hooligans hick-huddle and storm and we stack it up in our closets like porn.

We shop for it like a grocery store with the likes of Charles Bukowski, Howard Stern, Camille Paglia, Shakespeare... Shakespeare???

Whazza?

Shakespeare's full of bodkin-clad fagboys pining out "forsooth" and "hey-nanny-nanny." You take your girlfriend, your grandma or your spiritual advisor to these plays to showcase your high standards and impeccable taste.

Don't tell that to the Free Will Players. Their fare for this year's *Shakespeare In The Park*, *The Taming Of The Shrew*, has a bona fide bitch-out history for tickling off chicks... and their sensitive boyfriends.

"We were very aware of the previous connotations of this play," says puckish cast member Geoff Brumlik. "We spent five months talking about it. It's a historical context that we may not relate to in the 1990s. But Shakespeare is Shakespeare because he remains our most universal playwright."

Universal?

Are you joking? *The Taming Of The Shrew* is a patriarchal conspiracy about the total domination of women. Are you telling me that's universal, you sexist prick?

"Er... no..."

For the non-Coles Notes handy, here's

a recap of Mr. Dick's... I mean Shakespeare's 1594 piece

Baptista (Dion Johnstone) has two daughters. Bianca (Rebecca Star) is cute, docile and probably weighs 90 lbs dripping wet... so of course she's the perfect passive trophy-wife and every Paduan male with a full codpiece is courting himself silly to hitch up. Then there's Kate (Elizabeth McLaughlin), handsome, smart and the master of her own fate. The boys make bow-wow noises when she's around because they can't handle her strong personality.

Assholes.

Then this guy Petruchio (Julien Arnold), down on his luck, short of cash and without fancy duds to make him y'know, attractive? Well, he sees Baptista's desperate attempts to get Kate hitched to any warm body (since Kate is the oldest and Bianca can't get married unless Kate's been hitched), so Petruchio figures it's his chance to make something of himself.

This is where the "taming" part comes in.

Petruchio does a bunch of stuff to Kate and makes her nice and docile and sweet. Then she makes a speech at the end telling women to give it up, be thankful you've got a guy, bake the bread and shut the hell up.

So, Monsieur Brumlick, what aside from chauvinistic penis-measuring made you choose this play?

"The selection process starts about October. Actually it's a core group of us. We all get together and talk about the possibilities of a show and how we'd like to approach it. Ideas, images, how it could play in the park. Basically we came to the conclusion that..."

Women are sex objects! Ha! You...

"...these were just two eccentric people trying to find love."

What? Love? As in 50-50?

"Of course," Brumlick says. "The title



Rebecca Star and Julien Arnold: Don't they make a happy couple?

works both ways. Each are looking for love and acceptance in a world that rejects them. And they find it in each other."

So then it's not so much about the chauvinistic desire to dominate women as is it about two people breaking down each other's barriers to find the beauty within?

Well geez. That's kinda sweet.

But how are you going to fix the speech at the..?

"This is why you have to see the show," Brumlick says, "Free Will has given this play a 1990s sensibility. It's very exciting."

Company-member-turned-director James MacDonald holds the directorial reigns this year. Most actors couldn't direct themselves out of a room, let alone a cast of 12 (it's the interior monologue stuff, like "why did I call that light instead of go for coffee, does the fact that I hated my mother affect Act II's pacing..."). When this reviewer called MacDonald on his new career move, he shrugged his shoulders, stuffed his hands in his well-worn jeans and said: "Who else knows this space better than I do?"

And Sterling winners? Can we talk? Diva Culpa Darrin Hagen (Outstanding Sound Design) is rumored to be featured with lusty accordion spouts and much cavorting in this Shakespeare-turned Italiano fest. Julien Arnold and Binaifer Kapadia (Outstanding Musical Composition) will sizzle like eggs on the freeway in the respective slots as thespian extraordinaire and Super Muay Maen.

So, for all you cranky Gloria Steinem types out there, feel free to trod on down to Hawrelak Park's Heritage Amphitheatre.

"I encourage them to come and see the show. Theatre is about eliciting reaction. Come to talk to us afterwards." Brumlik says

A stellar roster of talent includes Ari Cohen, John B. Lowe, Raul Tome, Ashley Wright, Troy O'Donnell, Carrie Thiel and recent Sterling Award recipient for Outstanding Performance by an Actor in a Supporting Role, Wendell Smith.

Are you psyched yet?

The Taming Of The Shrew opens July 4th. Show up at Heritage Theatre Tuesday through Sunday until July 19 at 7 p.m. with an extra matinee 2 p.m. Sundays.

The show is a pay-what-you-can, but don't think that means it's free for those of you who reuse coffee filters and only let your guests use four sheets of toilet paper at a time. A suggested donation is \$8. If you're actually broke, it's understandable if you just pop in a couple toonies.

But for those of you who show up wearing DKNY shorts and Armani shades and try to sneak in for free?

"...best beware my sting."

Katharina,
The Taming Of The Shrew



"Wow, it really is finger-licking good!"

The Taming of the Shrew
Heritage Amphitheatre
July 4-19

T. Lyles chills in the Saskatoon crib



T. Lyles: Coming from the urban wasteland of Saskatoon to a city near you.

SOUL
BY PAUL
MCNAMARA

PrevUE

T. Lyles is a soul singer. He lives in Saskatoon. He runs his career from there. You'd think he doesn't have a clue.

You'd be wrong. As it happens, he could teach some things to most small-town and big-city bands about how to get ahead in the recording business.

Despite the prairie location, Lyles is doing a lot to get his music—a smooth brand of soul more suited to the inner city than the wheat fields—out to a lot of people. While he waits to see if Much-Music will accept his new video, he's closer to being played on MTV. Someone is promoting him in Asia and his video has been broadcast in Japan. Contrast this with the average local band that plays city bars for five years before working up the nerve to play Vancouver.

Not that Lyles is a newcomer. He's been playing music most of his life and has recorded and performed with a number of notable names, including Prince, Whitney Houston and Jesse Johnson of the Time.

Lyles' first album, *Songs From The Heart*, was released in June 1995. He wrote, performed, arranged and produced every song. He will finish a new album, *For the Sex of It*, by September and release it early next year.

He grew up in Indianapolis and played professional basketball after college, eventually with the Saskatoon Storm of the now-defunct World Professional Basketball League. He met his wife in Saskatoon and that has kept him there since. They have two children.

"It has definitely been a challenge," Lyles says of his career base choice. "People look at Saskatoon as a no-man's-land."

He's convinced that will change eventually.

"Saskatoon is the Minneapolis or Atlanta of Canada. It's the sleeper."

Lyles runs his own record label, Poetri Records, and is interested in signing other Saskatoon bands.

"It amazes me that this city is not getting any musical [attention]. Just because this province is known for wheat and farmers doesn't mean we should close the door on this talent."

Lyles has been working lately with some former members of Saskatoon's best-known musical "talent," The Northern Pikes. Pikes drummer Don Schmidt shot the video, while guitarist Brian Potvin and Lyles co-produced one of Lyles' singles.

"It was a kind of Phil Collins / Philip Bailey kind of thing," he jokes, describing the work with Potvin.

As for his perhaps more famous collaborators, Lyles says that playing with Prince was a great experience, even if he was nervous.

He got a chance to meet Prince through a mutual friend. Asked what instrument he played, he wisely answered bass, since he wasn't about to offer up his guitar capabilities for comparison to those of His Purple Badness.

The two songs on which Lyles played bass are included on Prince's latest release. It's good that Lyles enjoyed the experience, since he gets nothing else for it.

"Before we played I had to sign a waiver form, saying that I get no royalties and no recognition."

T. Lyles
The Grinder
July 12-13

You shall die! While Slayer lives on!

METAL
BY STEVEN
SANDOR

Screams emanate from millions of tortured souls. Guitar salvos fly by at breakneck speed. Drums pound in machine-gun time. This is the world of Slayer, the quartet who showed the world that metal can be ugly and still sell.

This is the band that created one of the most plundered songs of all time, "Angel of Death." (KMFDM and Public Enemy have both lifted the infamous guitar riff and it was once the theme to Much-Music's *Power Hour*).

The band started over a decade ago on Def Jam, producer célèbre Rick Rubin's rap label. The label has undergone changes—it became Def American, then simply American (now featuring a diverse line-up including MC 900 Ft. Jesus, The Jesus and Mary Chain, Frank Black and Johnny Cash), but Slayer remains one of its top draws.

While the average life-span of speed metal band is fairly short, Slayer have persevered for over 10 years. And they still scare the living fucking *hell*ers out of every God-fearing housewife on the planet.

The band's new album, *Undisputed Attitude*, features only one original, the slow-driving "Gemini." The rest of the tracks are covers from the great hardcore bands of the '80s: Minor Threat, TSOL, etc. The reason the band chose to undertake such a project? Drummer Paul Bostaph told the band he was leaving; his contract stipulated he do one more record.

Slayer decided to do the covers thing because it wouldn't take much time and would allow Bostaph to fulfil his deal with the band. Ex-Testament drummer John Dette has since taken over.

"When we took on Paul, he said he would only stay on for a certain amount of time," said guitarist Jeff Hanneman over the phone from the band's rehearsal space in Hollywood. "He'd been in the group for a while, and we got along really well, so we thought he was going to stay."

The band (Dette, Hanneman, singer/bassist Tom Araya and guitarist Kerry King) will do the festival scene in Europe this summer with those obscure punks the Sex Pistols. After that, the band will embark on a short North American tour before settling back into the studio to work on a brand new platter due out at the beginning of '97.

"Doing festivals is really

strange," said Hanneman. "We play with a lot of bands who aren't necessarily our style. But, when we come on stage, our fans come out of the woodwork and rush the stage. We're very lucky. We have some of the most loyal fans around. To have the loyalty we have is very rare."

And why does Slayer continue to stir fanatics across the globe?

"We really stick to our guns. Our fans grasp onto that. They know that we're not like the ordinary type of other bands," said Hanneman. "We always go hard and heavy."

Even though heavy metal culture is as dead as Ozzy Osbourne's voice box, speed metal continues to flourish as an art form.

"There will always be a market for the type of metal we play," Hanneman continued. "There's always a need for aggressive music. We carry that torch. There are others who carry the torch. Metallica dropped the torch."

Ouch, that's a biting statement to make about your fellow San Franciscans.

"That new album of theirs (*Load*) is just horrible. I stopped listening to them, seriously, after *Master of Puppets*. I thought this new album would be good. They have all the money they want and all the control they want. And they

come out with that? I was really disappointed."

Hanneman said that Slayer continues to push the bubble.

"When we did this album, there were people that said 'you can't do that.' That's a big mistake. Don't ever say that to us. We just got a new tour manager, he's already saying 'you can't do that and you can't do that.' We told him don't say 'can't' around us. Oh, boy, you shouldn't have said that."

Being on Def Jam—the label that launched the careers of Public Enemy and the Beastie Boys—gave the Slayer boys a different perspective on hip-hop, even before metal and rap styles began to cross over.

"Being on Def Jam was a really good situation for us. I was really into rap. There were some other people who questioned me about liking rap music. I answered 'are you kidding?' Listen to what these people are saying. The music may be different, but the attitude is the same. They also use hate and violence as themes."

The band's respect for rap came to a halt when it teamed up with Ice-T to do an updated version of the Exploited's punk classic "Disorder" for the *Judgement Night* soundtrack. The man once known as Tracy Marrow updated

the lyrics, exchanging references about the British white riots of the late '70s for lines about the L.A. '92 uprising.

"When he came into the studio, we just gelled," said Hanneman. "And you know what? He's also got an amazing singing voice."

While the band has mellowed lyrically since the Def Jam days, which featured albums like *South of Heaven* and *Reign in Blood*, it still packs more punch than napalm in the morning. But back in the '80s, the band was chased by a legion of bible-toting Moral Majority types.

"We've changed a lot lyrically over the years," said Hanneman. "We don't sing about Satan—as much. But, at the beginning of Slayer's existence, the people were just crazy about us. It's not as bad now."

Maybe the Moral Majority types realized there's just no beating the devil. After all, Slayer is one of the top-selling bands on the American label. In fact, Slayer are indicative of the chaos that is American society. People say they love God, but carry guns. People say we need nuclear weapons to preserve peace. Slayer reveals the root evil in us all. And that's what makes the band so appealing. Sure, Slayer is ugly, but the human race is ugly as well.

MUSIC

Afro-Cuban sound shakes the world

Céspedes brings U.S. culture to ethnic music

WORLD BEAT

BY MICHAEL J.

After the United States government's adoption of the Helms-Burton Bill (that seeks to extend American law outside the U.S.A. to "punish" companies doing business with Cuba), it may seem incongruous that one of the leading purveyors of Afro-Cuban music happens to reside in that very same United States.

That irony is not lost on Guillermo Céspedes, one of the founders (along with his uncle Luis and aunt Gladys) of the 12-piece ensemble known as Conjunto Céspedes.

Céspedes points out his family has lived in the United States for nearly 30 years, so any lingering effects of U.S.-Cuba antipathy are somewhat muted.

He's much more concerned with using Conjunto Céspedes as a vehicle for both chronicling his family's musical heritage and to educate a broader audience in the ways of Afro-Cuban music.

"We want to present as original a document of our lives and music as possible with our own voices and from a non-commercial perspective," says Céspedes.

"We began this band 15 years ago in order to help undo so many of the Hollywood stereotypes of Afro-Cuban music. I think that we are well on the way to doing so."

From those beginnings in the Bay Area of San Francisco in 1981, Conjunto Céspedes has emerged as an impossible-to-ignore presence in the world music scene, moving along the way from an initial trio format to the 12-piece group that now graces stages worldwide.

"It certainly wasn't easy in many respects," says Céspedes. "We were certainly not shrewd business people and it just wasn't a lucrative business to get into at all. If we had entered this business only in order to make money, we would not have survived."

"Even though I have to admit

that none of us in the group liked that money-first aspect of the music business, we realized it was part of the price to pay for getting our music out—and it did allow us the opportunity to really examine our history, heritage and spirituality through music and let others share in the experience."

The group is certainly aware of the role both religion and secular culture play in Afro-Cuban music and Céspedes, who also spends time teaching Afro-Cuban music and culture in Europe, acknowledges the importance of the spiritual dimension.

Says Céspedes, "It is impossible to separate culture, folklore and music because of the origins of Cuba. Unlike so much of Central and Latin America—with the exception of Brazil that underwent a similar influx—there was little or no indigenous influence in the music that developed in Cuba. The Spanish wiped out most of the Indian population and brought in slaves from Africa to work in their place."

Sacred drums

"In effect, a 'historical accident' took place, with the various forms of African (primarily Yoruba) culture, music and instrumentation meeting the classical and later modernist forms of European music—especially the music from the south of Spain that blended well with the more polyrhythmic structures of Africa. Also, the 'sacred drum' sound, so essential to Afro-Cuban music, is only found in the slave cultures brought to Cuba and developed over about two centuries."

That amalgamation of sound and style is what gives Conjunto Céspedes its creative edge. The band takes its position in the world of Afro-Cuban music and culture very seriously.

It crafts music from which it builds full, rich structures of sound, redolent with passion and capable of igniting passages full of fire and grace.

"It's important to remember,

though," says Céspedes, "that most of the band were born in the U.S.A. and we are still trying to come to terms with just exactly what this music belongs to. We have expanded far beyond our family origins and since we are not in Cuba but the U.S.A., we absorb other influences that speak our experience here."

"The really good thing is that by living here we can much more easily attack and break down stereotypes and I believe in the last four years we have really seen some true progress to that end. Also, in the last 10 or so years there has been this other (as opposed to the appropriation of styles in the '40s and '50s) world beat boom that has much more integrity. People are much more sophisticated and want authentic music, rather than some stylized, commercialized Hollywood version."

Green Linnet records and their world music subsidiary, Xenophile, certainly think so. They have recently signed Conjunto Céspedes to a four-album contract—the group has just released their second album on Xenophile, *Vivito Y Coleando*—and are, as Céspedes notes, "very much part of our future. They respect our music, culture and spirituality and allow us the opportunity to present it; at the same time we feel we are a strong part of their growth as well."

So when all is said and done, Conjunto Céspedes are one of those groups whose presence and sense of purpose enrich and enliven any culture, not to mention stages everywhere. Guillermo Céspedes feels privileged to be part of such a collective experience as it travels the rocky road to success.

The ultimate reward, he says, is "to do something and thoroughly enjoy what I would be doing anyway, regardless of the material rewards."

Conjunto Céspedes
Westin Hotel
July 6



Conjunto Céspedes will bring a Latin beat to Jazz City.

The lucky bastards

CONTESTS

BY VUE STAFF

Do you feel like a winner? Or do you feel like crap?

If you feel like crap, don't read on. It'll just make you even more depressed.

The winners of the Everclear giveaway from the Jun. 13-19 issue (which asked entrants to identify Everclear singer Art Alexakis's middle initial) are Mariana Miletic, Brian Pilon, Aaron Bradstock, Joan Clark, and Steve Peck. These oh-so-lucky people win a copy of Everclear's new *Sparkle and Fade* CD. Everclear singer Art Alexakis's middle initial was, is and always shall be P, unless he pulls a Prince on us.

We had several entries for our Cracker, "Do you hate your gen-

eration?" contest (May 23, 1996), in which entrants had 25 words to tell us why they hated their generation. The following 10 winners will each receive a way-cool Crack-er T-shirt:

Brian Pilon: "Because of the death and destruction, the poverty, the wars, the famine, the lack of love and the lack of leadership."

K. Mackenzie: "I hate my generation because I'm forced to say in 25 words or less why I do."

Robbie Robertson: "Every generation has been a letdown. Hippies are hateful. Punk sucks. Generation X is just a marketing gimmick. Give up now—not no let down."

Janusz Czarniecki: "Two words: Kurt Cobain."

Carl Cislin: "Because never has any group done so little to receive so much press."

Colleen Connelly: "Because

people constantly ask me why I hate myself and all my friends."

Peter Dmitruk: "My generation? To hell with my generation. To hell with everyone's generation. Have a nice day."

Bradley Ball: "I hate my generation because it claims to be everything it's not. We wear the same labels we claim we're avoiding. It sucks."

Jillian Pearce: "I hate my generation because they listen to horrible music like techno."

Richard Fuentes (winner of the This Sounds Familiar award): "Parents are so out of alternative music and style. When you go out, people view you as troublemakers. People just don't understand our generation."

Thanks to all who entered. The razor blades are in the cupboard next to the barbituates.



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MUSIC

Cray gets just desserts

SAM'S TOP 20

- | | |
|-------------------------|---------------------------------|
| 1 METALLICA | Load |
| 2 TRAGICALLY HIP | Trouble at the Henhouse |
| 3 ALANIS MORISSETTE | Jagged Little Pill |
| 4 BECK | Odelay |
| 5 SARAH McLACHLAN | Rarities, B-Sides & Other Stuff |
| 6 TRACY CHAPMAN | New Beginning |
| 7 HOOTIE & THE BLOWFISH | Fairweather Johnson |
| 8 CELINE DION | Falling Into You |
| 9 GEORGE MICHAEL | Older |
| 10 FUGEES | The Score |
| 11 OH WHAT A FEELING | Various Artists |
| 12 SOUNDGARDEN | Down On the Upside |
| 13 STING | Mercury Falling |
| 14 "WEIRD" AL YANKOVIC | Bad Hair Day |
| 15 STONE TEMPLE PILOTS | Tiny Music |
| 16 TONI BRAXTON | Secrets |
| 17 NOW! | Various Artists |
| 18 OASIS | What's the Story Morning Glory? |
| 19 HACKERS | O.S.T. |
| 20 BRYAN ADAMS | 18 'til I Die |

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PICK OF THE WEEK



East of Edson

APPEARING LIVE AT
THE REV • JULY 6

BLUES
BY KEN
ILSICIN

JAZZ
CITY

So what makes the difference between a musician and a multi-Grammy winning artist?

Although attitude, self importance and a good marketing campaign would usually be good guesses, they would be way off base for Robert Cray.

The key difference is his approach to music. Ask any number of artists how they came up with a certain song or what inspired them and you'll be treated to a response like, "I don't know. I just write it and it happens."

Ask Cray about a certain tune and you're in for a dissertation. He can tell you how a certain amp was perfect for expressing a feeling or how a groove took a year to develop into its current form. This precision and focus turn Robert Cray Band songs into intense personal litanies.

The tracks on *Some Rainy Morning* are testament to the personal nature of Cray Band blues. Each story tells a story, whether it be about good love gone bad or some other sad story.

"It's the nature of the music that I enjoy," Cray shares. "I'm a fool for R & B ballads. The sadder they are, the more they get me. That's the reason we come up with material that way."

New styles

Although the players have stayed the same, there have been two major developments in style. One new angle is the lack of a brass section on the new album.

With less instruments, Cray has created an intimate recording which feels like stories told to you by your best friend instead of songs on an album.

The other major development is Cray's position as producer. After working with many other art-



Robert Cray's blues have earned him a legion of followers.

ists and producers he is happy to craft his own music. With the enthusiasm of a child, Cray relates the experience.

"It's cool being in the producer's seat. You get to work out your ideas without anyone telling you what to do."

His climb towards dominance of the blues/pop scene reads like a natural progression. Seven consecutive Grammy nominations are more like just rewards than a hard-earned prize.

One aspect of his authenticity is the other artists who have chosen to work with him. Cray's list of collaborators reads like a who's who of blues and rock. Some of the people he has shared his tal-

ent with are John Lee Hooker, Muddy Waters, Chuck Berry, B.B. King, Eric Clapton, Bob Dylan, the Rolling Stones and the late Stevie Ray Vaughn.

Although one could believe being a pop star is all about image they'd be wrong in regards to Cray. The limelight he's created for himself is based more on sounding real than over-production.

"It's honest music and that's what I like," explains Cray. "It's not perfect and that's like life. It's timeless."

**Robert Cray w/
Elmer Lee Thomas
July 4
Jubilee Auditorium**

It's a Mack attack!

BLUES
BY KEN
ILSICIN

JAZZ
CITY

Welcome to the world of rhyming and blues. After three years, Nigel Mack and the Blues Attack are still giving the citizens of the globe its own particular version of Chicago, delta and funk blues.

The band plans to release a studio recording entitled *High Price to Play* in August, but until then people can experience its live vibe on *100% Live*, an album which presents renditions of Willie Dixon, Robert Johnson and the Elmore James' classic, "The Sky is Crying."

Although blues are his life, it is not where Mack started.

"My big musical influences are passed on via my mom and dad," explains Mack. "My dad is a big jazz buff as well as blues aficionado so I grew up listening to Louis Armstrong, Duke Ellington and Count Basie. When I was nine, my dad brought home the first record by the Downchild Blues Band and I thought it was great."

"I went through all the basic things when you're growing up, like the Rolling Stones and the Beatles, but something always drew me back. When I finished university and I was looking for a path to take, everything sort of percolated down to having the blues."

Although Mack has moved to Vancouver he began his career in Saskatoon. Bud's on Broadway was the first club in Saskatoon to hire blues bands on a constant basis.

Mack started hanging out there until he ran the Saturday afternoon jam session for two years. Many of the people he met there ended up teaching him some of the necessary skills for playing. Even though he was well versed in jazz standards, it was the blues he finally decided to pursue.

"To me they are one in the same. Playing blues is like setting yourself a frame and painting within. States Mack. "With jazz the framework is not as defined, whereas blues is. As much as we push the edges of it with funk-blues and such, it all comes down to a much more structured thing. Blues is the roots of a tree and as the tree goes up, jazz is one of those branches."

In 1992 Chicago bluesman, professor Eddie Lusk, invited Mack down to play at the River West Club. Mack's acceptance there spawned three successful tours of the United States. Mack is now focusing on his recording and on his Canadian following. This year sees him playing both the Vancouver and Edmonton jazz festivals. Regardless of potential exposure, the focus is still the music itself.

"I have this yearning for self expression and to express feelings we all share," Mack shares. "I can't remember who said, 'the blues ain't nothing but personal,' and it's telling stories of life and things that we all have felt or will experience at one stage of the game. The great thing about blues is it allows us to empathize with our fellow human beings."

**Nigel Mack and the Blues Attack
Power Plant
July 4-5**

MUSIC

Getting hip to the Bhangra beat

T.O.'s Punjabi by Nature mix the old and new

JAZZ
BY JEFF BARNUM

cassette sold over 3,000 copies (which is amazing for any indie release), Singh realized "we have to get a band together!"

PBN's success has continued to grow. They have played the folk fest in Vancouver, the finale for Toronto's First Night Festival and played with Rita MacNeil on her CBC Television show, *Rita and Friends*.

He knows Rita

Singh reflects on being one of Rita's friends: "It helped us get known across Canada."

As a result, playing a jazz festival doesn't seem that much of a stretch.

If reports from the first PBN Canadian tour are anything to go by, PBN's energetic style will become popular not only with the Indian and hip-hop communities, but any dance group.

While there are no plans yet for a "Sweating to the Oldies with Punjabi by Nature," the gig Thursday night won't be a 20-minute workout. It will be two hours of jumping.

Any other words, I ask Singh? "Watch out, Edmonton."

**Punjabi by Nature
w/ iMaracujah!
Westin Hotel
July 4**

After their first four-song demo



Punjabi by Nature: Together, these guys almost out-rate Rita MacNeil.

Blues legend gives out advice

BLUES
BY PAULINE KIRKMAN

PrevUE

("That's 'Eh,' the Canadian postulate," he explains) played its first gig in 1986.

Besides his work with major acts and his legendary status as a local musician, Garrett and his band have developed quite a following in Europe. He names the first time his band played in Europe in the early '90s as one of his best musical memories.

"It was at a club called the Quasimodo on the west side (of Berlin) and the reception was almost overwhelming. It made me feel like there was another part of the world that really understood and appreciated what we were doing."

The German audience was familiar with every note, Garrett claims.

Despite a life dedicated to his art, Garrett remains pessimistic about the music business, especially what he perceives as too much emphasis on music videos.

"Something that is created and appreciated by the ear is being sold with the eye. It's fine for painting or sculpture, but not in music."

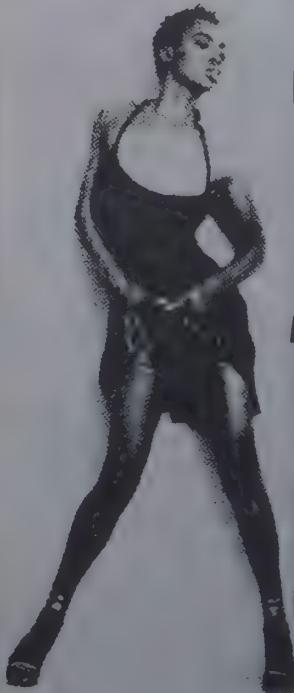
Garrett's attitude is that life on the road as a musician is either the only way to live or a deadly trap if one lacks the necessary dedication. His advice to young musicians is straightforward and simple:

"You'd better be very committed to what you're doing—or drop that thing and run for your life."

**Amos Garrett CD Release Party
Sidetrack
July 9**

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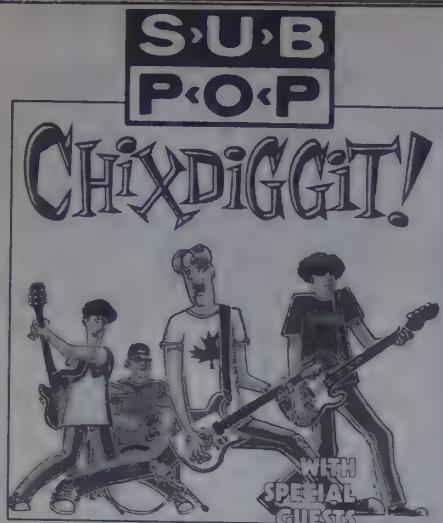
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This hood ain't big enough for both of us, homeboy!

Kid Capri, disc spinner

POP/ROCK

BY KEN
ELCHIN

PreVUE

For an extremely long time, Edmonton has been a haven for musicians too old to draw crowds elsewhere. Lately, a few promoters are trying to change our ancient ways. Although some showcases of R&B, reggae and hip-hop occur in our city, the largest is yet to occur.

On July 11, the Convention centre will be set to swing with heavy bass and hip grooves. Hosted by DJ Beast, the eight-hour affair will feature the talents of Asiatic, Brooklyn Sweet, Good for Nothin, Sleepy and Soul Flo.

After local talent warms the crowd up for a late night dance-a-thon, Kid Capri will take the stage Spinning four hours of mixes, Brooklyn-born Capri, the DJ formerly known as David Anthony Loves, will present to E-town his years of experience.

In 1976, hip-hop was breaking out of New York as the freshest form of music. Taking two turntables and tremendous record collections, DJs were mixing up their own version of funk and soul.

Six months after hip-hop broke, Capri came on the scene. Born from an Italian mother and a black father, a combination he credits as being "... just a weird mix...". He credits his father as his musical influence.

From the collection of his father, the eight-year-old mix-master unleashed himself on playground DJ fests and basement parties. From this background sprung his mix tapes.

On one of his recordings he laid down some rhymes but discovered it to not really be his thing. The up-coming, as yet untitled, Kid Capri album may have a couple songs done with words but he finds himself fixating on rhythms. After two decades, he finds the transitions he's gone through are necessary ones.

"I could do what I did 20 years ago but nobody would want to listen to that," jokes Capri.

After all, it is Capri's evolving spinning sense that has garnered so much attention. Def Comedy Jam mastermind Russell Simmons caught Capri's show and, asked him to spin for the breaks between

comedians.

His sense of DJ-ing as a form of entertainment draws people in. Turning not only his music but himself into a show gets the crowds going. His presence is enough to inspire the likes of Chris Rock, Eddie Murphy and Spike Lee to ask Capri to do their parties.

Working in a medium renowned for using other peoples grooves, Capri has never encountered legal problems. People actually send him demos expecting the Kid will use it in one of his musical creations. Capri's secret to staying out of court is simple.

"I always get permission for the grooves I use. If I don't get it, then I disguise it really well so no one will know it's theirs."

High on his list of beliefs is how DJs should get paid as well as musicians. He feels if a band can get paid thousands for an hour-long set then why shouldn't DJs get the same for four hours of performance?

Getting paid is probably not his biggest worry. Outside of his stage show, Capri has served as producer or writer for Heavy D,

Quincy Jones and KRS-One to name a few. He sees producing and being a DJ as the same beast. In both instances you need to know what people want to hear.

His appearance in Edmonton will be all about giving the crowd what it wants to hear. Even if we weren't such a starved market for his style of music, he would probably deliver.

Kid Capri w/ guests
Edmonton Convention Centre
July 11

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Gig from Hell: We played a gig in Winnipeg with a band called Loomer. It was Easter Monday: there was nobody in the place and the bands were basically playing to each other. Loomer spent the hour and 10 minutes of our set heckling us. Fortunately, the sound guy liked us and when Loomer went on stage they suddenly had lots of sound problems.

First Concert Attended: The Beach Boys at the Coliseum in 1986. It was my 16th birthday and kd lang was the opening act.

Most Important Thing Ever Learned: To be honest to myself and be myself.

Home: Where I feel most comfortable and do my most creative work.

Age: 26



Jessica Schoenberg

Humbling Experience: The first three really bad reviews of my CD.

Garage sale you'd most like to attend: Miles Davis's.

Fantasy: Playing Madison Square Garden.

If You Were An Animal You Would Be: A Cuscus.

Favourite TV Show: The Tick.

Hobbies: Running.

First Album Bought: Crime of the Century by Supertramp.

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MUSIC

Rock me like a... 18 years on, Scorpions defy hurricane winds of change

METAL
BY STEVEN
JABOUX

PreVUE

Being in an arena metal band certainly won't get you included in the circle of *artistes*. But for Scorpions guitarist Matthias Jabs, making fans happy is what counts.

The German heavy-metallers, who hit their high water mark in the mid-'80s with the smash single "Rock You Like a Hurricane," have seen many of their contemporaries decide to pack it in during the heavy metal-backlash of the '90s. But now that grunge has died a horrible death and indie rock begins to fizzle, Jabs believes society is on the cusp of a metal revival.

"I feel there will be a turnaround in music," Jabs says over the phone from a tour stop in Sacramento, Cal. "Most of the bands from the '80s don't exist anymore. They just gave up. The trend in the States moved to a really different type of music—grunge—the music with the really depressing lyrics."

"What surprised me was how long grunge lasted. It seemed to go on forever. That's surprising, because you can't kill yourself more than once. Only James Bond has more than one life."

"The grunge thing never took off in Europe. It was strictly an American phenomenon which influenced Canada, because Canada takes so much from American culture."

The Scorpions (Jabs, singer Klaus Meine, guitarist Rudolf Schenker, bassist Ralph Rieckermann and drummer Herman Rarebell) have seen more than their share of trends in the 18 years since they formed in Hanover. Their latest tour will take them to Edmonton with dinosaur-rock legend Alice Cooper and Hamilton homeboys Junkhouse. The Scorpions have just released a new record, *Pure Instinct*.

The band had made a habit of recording in Vancouver with Bruce Fairbairn. But this time, the five chose to do all the pre-production in their own studio in Germany and all of the recording in Holland's Wisseloord Studios.

"With every album, we think we can do better than ever," says Jabs. "We feel that we can arrange better and that we can play better. We're always in a state of confusion, though."

That state of confusion doesn't affect the band too badly. Only one member has had to be replaced over the Scorpions' two-decade history. In heavy-metal-band terms, 18 years of bliss is like three eternities of relationship bliss for couples.

"We have a different chemistry than you would find in most bands," says Jabs. "We share a lot, we are like family—oh, I mean we don't share *everything*, by the way."

Jabs says that recording the album in Holland was a lot easier on the band. Previously, the band would record in Germany and Vancouver and do its post-production in L.A.

"We found that we were doing nothing with our pre-production work. We'd do it, go to Vancouver, and repeat the whole process again."

While Jabs is willing to allow that the Scorpions aren't the most original band in rock, he believes something must be done to break the American domination of the music industry. While a teen in Hanover, Jabs, like his peers, found himself going crazy for anything which originated in the land of apple pie. He thinks Germany, like Canada, must do what it can to protect its young artists.

"You have laws here which force radio to play Canadian artists, but I hear it doesn't work very well. If you don't, then your culture goes in circles. I think it's very important to create a forum for new music."

"When I was growing up, everything came from America. This band tries to be open-minded, we try to speak every language. But the American one is the most self-contained."

The band has had a few troubles readjusting to American ignorance during this latest jaunt through the continent.

Much to their dismay, they found it very hard to find live broadcasts of Euro '96 soccer matches. Considering Germany won the European title last Sunday and that to the Scorpions, and most Europeans, soccer is religion, missing key matches would be akin to telling God to fuck off while lying on your deathbed.

"Yes, it is very exciting. We try to catch every match we can. We watched the game against England and we were very pleased, even though it was decided in penalty kicks. But that's the thing about America. Euro '96 is a huge sporting event, but they refuse to show it live because it doesn't concern them."

There is another sport which has touched the five Germans and their crew since they embarked on the tour. It turns out that Cooper, the originator of costume-rock, is a golf nut. He plays a round every day. Golf, not drinking or picking up leather-clad groupies, is ol' Alice's number-one hobby.

"I've never met a guy who is as so much into golf as Alice Cooper," mutters Jabs. "It is a sport I'm not really much into, but that's what he talks about most. He's always talking about his latest game."

So, if you want to get backstage after the big show, don't do the heavy-metal groupie thing. Show up in your plaid pants and your spikes or inform the roadies you have booked a tee-off time for you and er, Mr. Cooper. ●

**Scorpions
w/Alice Cooper
and Junkhouse
Edmonton Coliseum
July 9**

Slowburn feels best

ALTERNATIVE

BY STEVEN
JABOUX

PreVUE

Slowburn is a band that certainly lives up to its name. The quartet is putting off a major-label deal so it can take the slow, steady road to success.

The Vancouver-based band (singer/guitarist Cliff Boyd, drummer Robert Watkins, bassist Harvey Windsor and guitarist Charles Boname) has just released its second album on Handsome Boy Records, a self-titled effort filled with rocked-up production of punk-hook songs.

The band's debut indie release, *Spanked*, turned some very influential heads and earned heavy airplay on Toronto's CFNY, Canada's most important commer-

cial "alternative" radio station.

Handsome Boy is the same label that launched the career of Rusty, a group which has gone on to a deal with major distributor BMG. Slowburn has been offered the same deal, but Boyd says the band is proceeding with caution.

"There are many bands who sign up for major distribution deals who aren't ready for it yet," he says over the phone from Los Angeles.

"But the truth is, you don't get too many whacks at it. We'll promote the album on our own for the next couple of months and, when we're ready, we'll enter into our agreement with BMG."

Boyd says the idea that bands earn oodles more from major labels than indies is a myth.

"Actually, one of the reasons we're waiting is a money issue. We want to be able to tour and

realize some profits. The only way you make a large amount of money from a major is if you move a huge number of units."

Boyd believes the band has seasoned quite a bit since it released *Spanked* two years ago.

He says the band's maturity was in evidence when the four members gathered in the studio to work with Chris Wardman, a producer Boyd claims is renowned for doing the "punk rock thing." As well, the deal with Handsome Boy allowed the band to access more funds for studio time.

"I'm kind of impressed with it," says Boyd. "It's a pretty good album, considering where the band is right now."

**Slowburn
Rebar
July 6**



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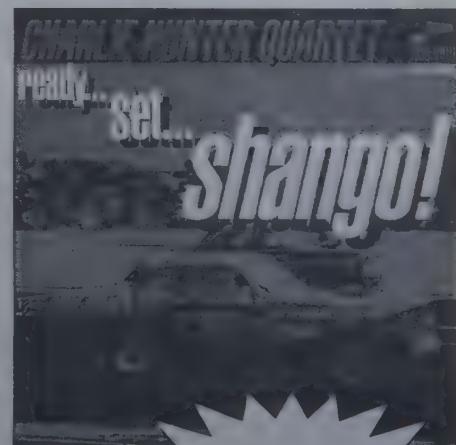
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Back to school, ARGH!

VARIOUS ARTISTS
Schoolhouse Rock! Rocks
(ABC/WEA)

All of us twentysomethings remember Schoolhouse Rock! A collection of five-minute songs about things like adverbs and the American Revolution set to rock-video style animated shorts. C'mon, we all remember the words to "Conjunction Junction." Schoolhouse Rock! was ABC's plot to take over our brains.

If it wasn't for Schoolhouse Rock! I would have never figured out the difference between an adverb and an adjective.

Schoolhouse Rock! lives again—14 songs have been redone, hacked through and, sometimes, altered by some of the top alternative acts of the day. Dead junkie Shannon Hoon's voice bleats out over Blind Melon's version of "Three is a Magic Number," industrialists Chavez do a remarkable reverb attack on "Little Twelvetoers;" techno-wizard Moby goes guitar-heavy to finish off "Verb: That's What's Happening."

Wean ("The Shot Heard 'Round the World") and Biz Markie ("The Energy Blues") do the most faithful covers of them all. Meanwhile, Pavement alters the lyrics of "No More Kings" to make a political statement. "We gonna run our things our own way/ Gonna run it into the ground," Steve Malkmus sings as he compares the pilgrims to modern-day America's leaders.

Other highlights: Buffalo Tom's version of "Lolly, Lolly, Lolly, Get Your Adverbs Here," Man or Astroman?'s "Interplanet Janet" and the Delux Folk Implosion's rethink of "I'm Just a Bill." The latter sees the oft-understated Lou Barlow get totally immersed into the character of a Bill before Congress. He hams it up for the kids, big time. If Sebadoh and the Folk Implosion don't work out, he could always start his own kids' show.

Steven Sandor

VOX VIOLINE
Playing with the Pollywogs in
the River of Life
(Double V)

Curious lyrics mar this otherwise interesting offering that was recorded in the city of Hamilton, Ont.

While the music creates a tasteful backdrop, the meter of the songs' poetry tends to hamper the vocalists' efforts to glide gracefully alongside the music. Sometimes either one syllable too many or one too few was the culprit, creating unintentional hilarity. Vocalist Mark Clifford tends to sing-speak his way through half the album, sounding like a Green version of Lou Reed. Beth Bartley's winsome falsetto is heard elsewhere, but tends to get pushed around by songs rather than leading them.

But this LP isn't really about musical dexterity (not that it's really missing any). This album is lots more about a vibe—a rather personal vibe, but a warm and inviting one nonetheless.

I'm just guessing that they came to a compromise on the album's title

T. C. Shaw

LOVE AND BOCKETS
Sweet F.A.
(PolyGram)

Much like a dancing bear (it's not how well it dances but that it dances at all) this disc is a little bit of a surprise.

After a studio fire torched the tapes, toys, instruments and almost the band, Love And Rockets decided to repeat the style of "No New Tale to Tell." Not a bad thing; as usual, production and instrumentation is excellent and the songwriting is typical for your average gang of junkies—meaning morose looks at The Big Picture.

The uninitiated will find it a hard sell. There are a couple of danceable tunes, but the majority of the songs are slow and unhappy. Better luck next time, boys.

Georges Giguere



Pavement knows its American History.

FLACO JIMENEZ
Buena Suerte, Señorita
(BMG)

Nobody polkas anymore. I was at a wedding last week and there was not one polka, heck they didn't even play the "Bird Dance." The kids just don't think the accordion is cool.

Well, Flaco Jimenez is going to change all that. He was introduced into the mainstream last year when he acceded his way into The Maverick's "All You Ever Do Is Bring Me Down" and he has been living life in the fast lane ever since.

Buena Suerte, Señorita is the quintessential Latin polka album, different in flavour from the Canadian "Shmengen-esque" polkas by virtue of its use of congos and timbales. Polka party favorites such as "Borracho" and "Tico Taco Polka" are sure to please the most discriminating palette.

Amy Hough

SAMMY
Tales of Great Neck and Glory
(DGC/MCA)

This band has based its entire career on sounding just like lo-fi demigods Pavement. It's not a bad career move. Pavement will go down as one of the most influential, seminal bands of this generation.

If you don't have an original bone in your body like Luke Wood and Jesse Hartman, the duo who comprise Sammy you may as well cop what's already a proven formula. But what's annoying is that Sammy, now on a major label, could be seen as a progenitor of the lo-fi movement. Maybe one day, we'll hear someone on Power 92 say "that Pavement band sounds just like Sammy!"

I wish I could write something else about Sammy without using the word "Pavement." But I can't. Sammy has developed a fine niche for itself. Where else can you find second-rate Pavement albums?

It's an annoying listen. Flattery is one thing. Idol-worshipping is another. Plagiarism is the worst of all. With Sammy, you get the worst of all worlds.

Steven Sandor

SPIRIT OF THE WEST
Open Heart Symphony
(Warner)

You just know they had to grow musically. It was inevitable, something we had all seen coming for many years.

It is, however, something we wanted to happen.

Spirit of the West turn out a fine album in Open Heart Symphony. The lyrics have progressed far from "The Crawls" and they're using more than five chords in a tune. And hey, just for

measure, the band added a symphony orchestra.

Open Heart Symphony is definitely the band's "grown-up" record, showing all five of them in front of a historic painting, dressed up in their Sunday best.

And yet, it just doesn't put the tap in my toe the way their earlier albums did. I came to Open Heart Symphony with high expectations, and was given, well, elevator music, SOTW style.

You have to feel sorry for SOTW. The band does all of this growing, and nobody wants to hear it (painfully obvious to the crowd's reaction to the new tunes compared to some SOTW faves).

If you come to this album without any expectation, you'll enjoy it. But if you come looking for any of the familiar SOTW tunes or attitude, you'll be disappointed

Jeff Barnum

GIGANTIC
Disenchanted
(Columbia)

These days everyone is doing a remake of their favorite era.

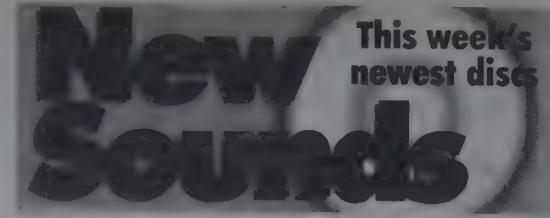
The funniest: kids only a beer bottles' throw from Silicon Valley faithfully recreating Britain, circa 1977; Stone Temple Pilots and their new video for

Short Cuts

13 YEARS: Next Exit (Independent)

For a debut album, it's got a lot going for it. Earnest writing, fairly solid performances and a few catchy melodies. Unfortunately, 13 years haven't learned the "less is more" theory of music (I prefer KISS: Keep It Simple, Stupid). The temptation to throw in just one more melodic line is sometimes intense and 13 Years succumbed big time. Five bass notes where one would have been sufficient, a saxophone line that is completely gratuitous and vocals that are so buried in the mix that one has to work to comprehend the lyrics. Too bad, though. Could've been a decent album. (Barnum)

THE VERVE PIPE: Villains (BMG) The Verve Pipe have created a pointless copy of Seattle alterno-metal (Candlebox, current Soundgarden, Alice In Chains). Pointless flat-chord follows pointless flat-chord. Worse than copying an already oversaturated trend, the Verve Pipe copy a style that's already dying. One would have hoped



This week's newest discs

"Big Bang Baby," (described as looking like "MTV's Best Rock Video of 1981"); Oasis in general; and Spacehog, currently enjoying their excellent-though-flagrantly-derivative Top Ten retelling of the Ziggy Stardust story. With contemporary retro "rock star" cronies like these, shouldn't Gigantix be able slide right in there?

Cuz' right now, rock stars are in, so can hold back a band with immaculate taste in classic rock influences? Vocalist Nick Marsh has a good rock star voice, with range that can stretch from Jim Morrison ("Spanish Nightmare Vendetta") to early Freddie Mercury ("Tame Me") to more recent icons like Ian Astbury and Axl Rose ("She's From Heaven").

The trouble is that, like paint colours, sometimes only the names, like "Eggshell" and "Ivory," seem different. While there are a lot of tasty bits in Disenchanted, none of the tunes manage to jump out at you like a wino brandishing a squeegee. These boys don't look like no spring chickens, either, y'know. Maybe it's now or never.

T. C. Shaw

ASH
1977
(WEA)

Note to myself:

I don't know how I'll write this review. For years, I've been prattling about how Brit-pop absolutely sucks. And this Ash thing should suck, too—it's unoriginal (a knock-off of early '80s punk-cum-New Wave) and panders to pop styles (Ash are British poster boys).

But, dammit, I like this record. Songs like "Girl From Mars," "Lose Control" and "Kung Fu" make the second album from this group of pretenders a guilty pleasure of pop bubblegum. Plus, I loved fuzzed-out guitars.

But there's no way I could actually write that I love this record. I'll be laughed out of indie record stores. My name will be mud. My roommate won't talk to me. I mean, what will I do? I know! I'll tell the Vue readership that I hate this record. I'll only listen to it when my roommate isn't around.

Ash have been around for two albums, have been on the cover of very

producer Jerry (Talking Heads) Harrison would have shied away from this project, but he needs the work. The Verve Pipe are so behind the times the bandmembers would probably miss their own funerals. (Sandor)

SOVORY: Sovory (Polydor) Immaculately produced R'n'B that moves gracefully from rockin' grooves like "Soul" and "Right Back" to more touchy-feely numbers such as "May Not Be" and "Midnight Sun." Classify this as a "couples only" album and you're on the right track. (Shaw)

JOYCE GRENNAN: Love & Emotion (Independent) Vanity-press country music from a Vancouver singer-songwriter who should give up on producing. There's one sound on this disc and it wears out quickly. Grennan has an adequate voice for backups, but it's impossible to listen to more than four songs at a time. It doesn't help that the songs are pretty lame. It's all-Canadian, though. Is this a good thing? (Giguere)

NOA: Calling (Geffen) With the skyrocketing success of Alanis (just as I predicted!) Morissette, expect a barrage of female vocalists to come from everywhere to grab some of the action before the well runs dry. Now entering the running is NOA, whom I suspect disapproves of her label's marketing her as a tall on Israeli pop diva rather

major British mag and are the darlings of the scene over there. They can't be pissed off because some guy from Edmonton disses them, even though he doesn't mean it. Wasn't I the one who said "journalism is 50 per cent lies, 50 per cent free stuff?"

Dear readers: This album sucks Really.

Steven Sandor

MISSION: IMPOSSIBLE
Music From and Inspired by the Motion Picture (PolyGram)

Mission: Impossible to listen to. Only five of the fifteen tracks on this album can be heard in the movie the other 10, I assume, were inspired by the movie, a concept which befuddles my already addled brain because most of the songs are one or two years old.

But that is irrelevant considering they are all crap. Danny Elfman is the headliner on this album spawning three aged techno-80's-underwater-synth dirges. Equally abysmal are the tracks by Bjork, Björk, Longpigs, and Salt.

The only upside to this album is the remade Mission: Impossible theme brought into the '90s by Larry Mullen and Adam Clayton of U2 fame.

Amy Hough

I Am []
(Venture/RCA)

He looks like a thug, but he sings like an angel. Trouble is, he sings like an angel who got his wings caught in a revolving door.

Despite what looks like a real-life police fingerprinting session on the album cover, Ké comes off pretty much like a big girl's blouse, as they'd say on Black Adder. He yowls and warbles with a wounded and weary voice, the sonic equivalent of a dinosaur... with three broken legs.

The music is Adult Contemporary Dirge, trudging its way into your consciousness, where it then proceeds to whine at you until you have to excuse yourself to talk to an old friend who happens to be across the room, dig?

T. C. Shaw

than just as a pop diva, and even as it is, they only go half way. The music itself lifts but mere fragments of the possible textures and ambiences of her native sounds. Does producer Rupert Hine really think the 12-year-olds are going to eat this up? I don't. (Shaw)

MATT KEATING: Candy Valentine (Alias) An acoustic five-song collection, this soapy stuff is best served to people who are in steady relationships. I hate steady relationships. Therefore, these sweet tunes of love found (not lost) come off as hollow. It's as if a guy tied to cop Matthew Sweet's style (and hair, too, judging by the cover pic) and adapted to an acoustic one-man lounge setting. Stop being so fucking happy, Mr. Keating. Life sucks, didn't you hear? (Sandor)

VARIOUS ARTISTS: Kingpin ost (A&M) Wow! This is without a doubt the very worst collection of late-'70s pop to hit the streets yet. No doubt it's a suitable backdrop to the bell-bottomed, polyester-encased bodies in the flick, but the songs don't even reach the level of cheese—more like smegma. The only worthwhile tune, the Beat's classic ska hit "Save It For Later," is submerged in 40 minutes of total crap. From the AM dreck of Todd Rundgren's "I Saw the Light" to the larting of the Trammps' "Disc o Inferno," this is just a waste of time (Giguere)

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MUSICALS
BY TODD
BABIAK

PreVUE

Pete Townshend is no slouch. He's given us everything from mod scooters and harmonized generational conflict to the concept of rock star equipment-smashing and the pinnacle of artistic campiness—the rock opera.

Tommy, his brilliant and multi-faceted album, movie, concert extravaganza and ballet, is now a Broadway-style musical—one of the most colossal productions in theatre history.

Tommy rolls into the Jubilee Auditorium July 12-21, with home-grown performer Tim Howar (personally chosen by the mighty Pete Townshend himself) in the title role. After playing *Tommy* over 20 times across Canada, the unenlightened might assume Howar will grow sick of the role by the time he reaches Edmonton.

"A show this size, where one little thing can send the actors and technicians into mad, frenetic scrambles backstage, is always fresh," he said.

"It's hard physically for your voice and your mental state to be performing every night, but once you realize there's 2,000 new people out there, the minute you realize that, your job becomes 10 times more exciting."

The story, set in between the Second World War and the late 1960s, focuses on Tommy Walker, who withdraws from the world after a frightening childhood experi-



Edmontonian Tim Howar reprises Roger Daltrey's famous role.

ence. As the show progresses, he transforms from a silent recluse into the song-belted pinball-wizard hero.

"There's a lot of cool stuff hap-

pening," said Howar. "Acting-wise, story-wise, musically and technically. When I saw it in New York for the first time, I didn't know what to expect. But I was just blown away. It's really a story."

The technical and behind-the-scenes support for *Tommy*, a \$6 million production, is massive. Fifty technicians will be working on the show, running 10 gigantic computers and 57 projectors with over 2,200 slides. More than 300 costumes and 63 wigs are required,

with some cast members making 17 costume changes in one night.

Howar is delighted with the changes he and other new cast members have brought to the show.

"I think we've been able to better punctuate what's really important in the piece."

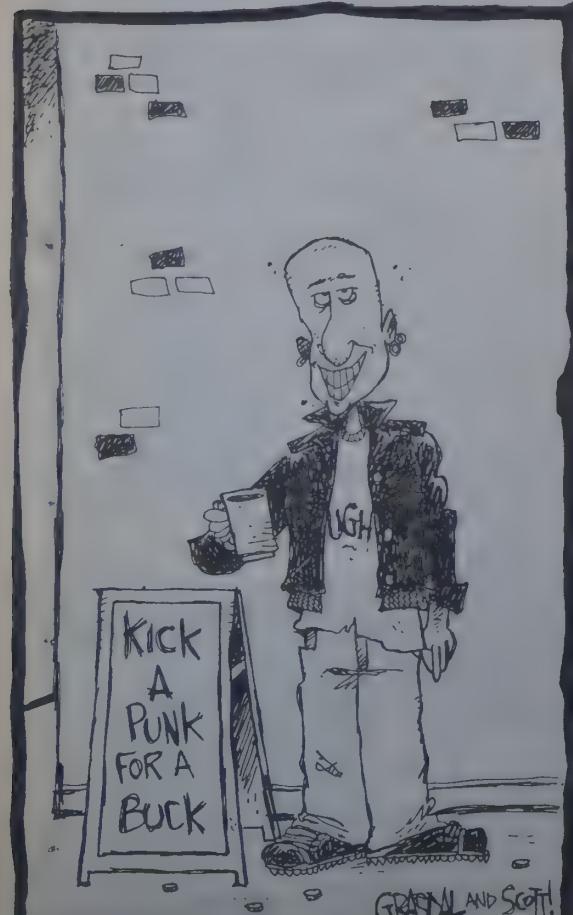
The musical has won five Tony Awards in New York, a Grammy and six Dora Mavor Moore Awards in Toronto. It premiered in Toronto in March 1995, where it played to over 400,000 people in nine

months.

Don't expect to see Howar walking around town with big-shot syndrome, but he is happy.

"I have tons of friends and family in Edmonton, it will be so nice to get back," he said. "And I really believe in the show. It's been social learning. All this is food for the soul."

Tommy
Jubilee Auditorium
July 12-21



Males get reality shot

GENDERS

BY KEN
REICH

Oh, woe is man. For years, males have been picked on for countless reasons. Sexism, segregation and lack of true beauty are ideas that haunt the modern male.

Well, Y-chromosomers of the world, you're getting picked on again—all with good reason.

The dual showing of Evan Penny, Toronto based hyper-realistic sculptor, and Montréal photographer Chuck Samuels is not really an attack on half of the globe's population, but more a stripping-away of the myths.

On the walls hang 12 photos which re-enact classic female nudes. From Man Ray to Mapplethorpe, Samuels has taken the female pose and placed himself in front of the camera. The exchange of sex allows one to view the context of the image instead of the models' sheer beauty.

Samuels explains his stance with, "I have studied a dozen famous nude photographs of women made by well-known male photographers and I have faithfully and earnestly reconstructed these images, except I have positioned myself before the camera. By rendering obvious the function of gender difference in how these photographs are perceived and by undermining the traditional, hierarchical roles of viewer and viewed, the project attempts to, with its curiously reverent irreverence, cripple the genre."

Using similar frames and mattes, these photos

are almost identical to the originals. "Almost" is the operative word because by switching the sex Samuels both mocks and reduces the ideology of sex symbols in one swift move. Since the male nude is not often thought of as sensual, the 12 images work well at deconstructing some of the preconceived notions of sensuality put forth by our society.

In a less subtle, but equally effective, manner Penny presents a 4/5 sized sculpture of a middle-aged man. The object allows one to give a closure inspection of the male form than most of us have ever dared to take. Lacklustre eyes and hanging skin present themselves in all their lack of glory. A relaxed stance shows how the toils of everyday life have affected the subject.

By not glorifying the subject manner, Penny presents man as he is seen day to day, without cloths that is. The realistic nature is a mirror which shows men everywhere how they are really seen. The sculpture also allows an normally uptight society to be indulgently voyeuristic.

The combination of the two artists allow this showing to achieve near-perfection. Regardless of how one likes the art, the two varied takes on the same subject allows several vantage points at one theme. Through seeing several conceptual options, viewers have a wide spectrum from which to draw their own conclusions.

Sighting the Male: Evan Penny and Chuck Samuels
Latitude 53
Until Aug. 2

THE ARTS

Artistic ink marks medieval Hours

VISUAL ARTS

BY KEN
FEATHERSTONE

If you check out the stands at an airport or the shelves in small retail space, books just don't seem that special anymore.

Generic covers aren't exactly what one would consider high art. A trip back in time, or to the Bruce Peel Special Collections Library, proves that books and their artwork were once sacred—both figuratively and literally.

In the 13th century, Books of Hours came into existence in Europe. Containing the daily prayers expected from those of the Christian Faith, they were highly adorned tomes crafted by scribes. Although the Bruce Peel Collection has numerous facsimiles and modern interpretations on display, it is the eight original leaves from a 15th century Book of Hours which serve as the central focus for the show.

Done on sheep skin canvas, these works are representative of prayer books for the higher class. Just as a Lexus or a \$30,000 stereo would be the envy of your neighbors, a Book of Hours was a status symbol. The more detailed and ornate your Book of Hours was, the better your social standing. For many people it was believed that the look of the book was more important than the content. Mimicking the routines of monks and nuns was in vogue at the time, hence the religious bent behind the books.

The style of the pages and books depended on how much money was invested. All of them were done in a calligraphic script but beyond that, similarities stopped. Some may have only had key letters decorated where others were complete works of art.

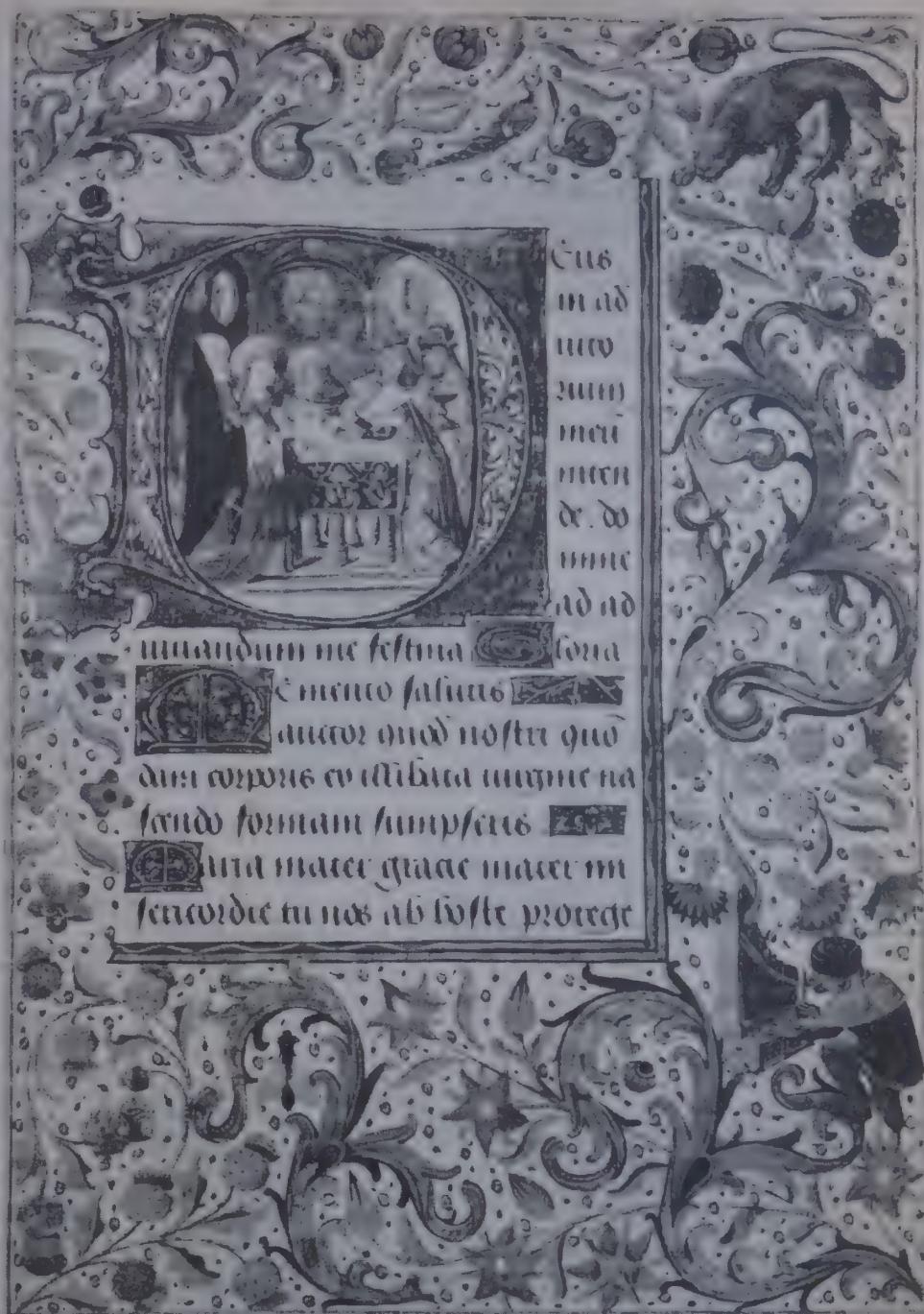
Pages done up with greater extravagance would feature heavy illumination including detailed letters and miniature paintings. The paintings held in these collections are vital from a historical point of view. In medieval painting it was rare to portray anything which was not sacred. However, in a Book of Hours one could witness the routines of religious members. Festivals, processions and holy masses are portrayed in greater detail than almost anywhere else.

Also on exhibit are other works of medieval literature. An interesting facet of some of the calendars on display is the depiction of day-to-day life. Except that in these works, you can't find paintings of day-to-day life by average people. Children's games and farming habits are shown in a form reserved for holy events.

Added to the classic works are some modern interpretations of Books of Hours. Artistic license runs high in these thoughts on what Books of Hours would look like if they were still created. Overall, the show is a presentation of three thoughts. High art, history and design all merge together, as one views what literature used to look like.

Sacred Time

Bruce Peel Special Collections Library,
Rutherford South, University of Alberta
Closes Sept. 6



The Hours of Mary of Burgundy. Flemish, late 15th century.

Thee akting is reely güd in dis pleh!

THEATRE
BY CHANCEY
FEATHERSTONE
(CHAUNCEY FEATHERSTONE)

REVUE

Jeffrey B. Hazlam has learned the secret to personal stardom. Surround yourself with gooder, ah... young, unproven talent. Provide an atmosphere of support and gentle leadership. Help them write their program biographies.

Soon, both industry types and audiences alike will regard your name as a standout amongst all others.

Basking in the glow of "la Stupenda" Hazlam are former stage nobodies Maire Nitchka and Geoff

Paige. It was nice to see music director Morely Phlegmming out of detox.

Lesley DeBland, director, obviously unflapped and confident, was seen leaving on vacation immediately after the show.

In no way should any of these wonderful people be confused with Jeff Hazlam, Marie Nychka, Jeff Page, Morely Fleming and Leslie Bland—knockoff names in the cheesy tradition of Mirk Reynolds and Sophie Lorrenne.

With *Not the Count of Monte Cristo*, Stage Polaris moves into a slightly more sophisticated theatrical realm for the first of the company's Summer Festival series.

Well known for its children's fare,

Polaris maintains its family flavor but bumps up its level of complexity in both characters and plot.

By jingo, there was a car chase!

A single plot synopsis can't work. *Not the Count* blurs the line between cast, character and audience.

Haslam and Page are nuts (that is: the real Haslam and Page are really nuts). How much is script? How much is improv? How much will be the same tomorrow night?

Haslam slinks, primpes and poses. Jeffrey B. Hazlam around stage in a role perfectly tailored for him, because he tailored it—out of bits of Richard Chamberlain, William Shatner and, possibly, Jonathan Frakes.

Incredibly ingracious of them if you ask me, considering that the car chase was my idea! Yes, that's right! Me! Chauncey Featherstone! Mine! I have creative abilities, too!

Geoff Paige gallops so hard between his four (five? six?) roles that Jeff Page's costumes won't fit by the end of the run.

One of these men shouldn't wear tights.

Maire Nitchka out-discos that lame classical ballet choreographer Marie Nychka any day of the week.

Is *Not the Count* funny? Oh, yeah. Right up to the point they slagged the entire *Vue Weekly* readership. One day all six or seven of you should go down there and just

Incredibly ingracious of them if you ask me, considering that the car chase was my idea! Yes, that's right! Me! Chauncey Featherstone! Mine! I have creative abilities, too!

Check last week's *Vue*! Do you think I wanted to be a lowly theatre critic all my life? There is greatness in me!

Please, please, please grant me an interview, Mister Hazlam, pleeeeeeese...

Polaris showtimes remain at 7:30 p.m. evenings! This is important! Because for this show there will be no lineup.

Besides, everyone knows that all those other theatre companies who raise the curtain at 8 p.m. are simply gauche.

Not the Count of Monte Cristo
Varscona
Closes July 14

THE ARTS

Gallery show isn't just a one-night stand

VISUAL ARTS

BY KEN ILCISH

Revue

There's only one problem with one night stand: it only lasts one night.

No returning to enjoy is allowed, re-enactment is a no-no and all you're left with is a memory. Oh well, cope.

On the upside, one-nighters like the Saturday night showing of Sharmayne Paul's work present an immediacy not often found in a gallery.

Making sure to absorb all the sites is vital. Who knows when this will happen again?

The soirée allowed Edmonton the chance to have a big-city style opening.

The evening drew over 200 viewers in for a dual purpose—to exhibit Paul's paintings and as a send-off for the Slag Gallery, which is leaving its retail space due to increasing commercial work.

Socializing, dressing up and checking out the action became the name of the game.

At one point... well I'm not a gossip columnist, so I'm stopping

this and getting back to the artwork.

Paul is an artist who has experienced dealing with the public. Aware of others' responses, she listens to them and continues to do her own thing.

This technique allows her to present deeply personal abstract impressionist paintings of female nudes.

"For me, the human body is the most challenging subject to paint," explains Paul.

"Individual characteristics, the drag of skin over muscle and bone, gestures and body language are included in an inexhaustible source of inspiration."

"I use art as a form of communication and, visually speaking, I find the figure to be the most eloquent medium to achieve successful dialogue."

"I paint only females because I wish to imbued an honesty and directness in my pieces which can only be achieved through possessing first hand experience. Simply stated, I am a female so I paint what I know."

After finishing a Bachelor of Fine Arts degree from the University of Alberta, Paul went on to curate at the Profiles Gallery and do

some commercial graphic designing. With only group shows to her credit, the evening served as her first solo show.

Beside the fact that the pieces are all female nudes, there is another common tie between each piece. All of Paul's work is done in a limited tonal range.

No single work possesses more than four basic colors, which allows a sense of frankness and intimacy.

The works don't shout out at you to come look but instead draw you in with a harpy's song.

"In my work the emotion conveyed is of a primary importance and excess tonations and modeling negates the sense of spontaneity and intensity of emotive expression," Paul says in more than one breath.

"I am not a theoretical artist and very rarely do I work out color systems or compositional devices."

"I work with my heart much more than my head and I use my intuitive sense of composition and color to create what my heart feels."

**One Night Stand:
Sharmayne Paul
Slag Gallery
Until June 29**



Painting by Sharmayne Paul.

Street Vue

By Klodyne Rodney

No, tell the truth, wasn't last week fabulous? A little rain, a little shine—it almost felt like summer! Great time to be out and about. Man, this is a great town in the summer. As a good friend of mine from Calgary says, "Edmonton is the party capital of summer!" I keep telling him it's all festivals and nine #\$@% months of winter.

So what have you been doing for Jazz City? I've really not had the time to sample it the way I would have liked to, but I've got to tell you about this one act. On the opening night of the festival, I headed down to the Sidetrack with Vicom's Jeremy Chugg and singer goddess Audrei Kariens. On stage was this WICKED band. This is a group that should have been part of Theatre Networks's Festival of the Next Generation! The name? Wide Mouth Mason (don't ask me) and they hail from Saskatchewan. On guitar is Shaun Verreault, a scrawny white kid with a killer voice; Earl Pereira, a beautiful Asian dream, is off-bass; and there's Safwan Javed, an amazing mixed-black drummer. What a great combo! These kids (none are over 22) are SO hot that three American record labels are vying for their time. You've heard Joe Cocker's version of the Beatles' "I Get By With A Little Help From My Friends?" Well, imagine that version taken to the next level. The vocals are twice as daring and the guitar work just as deadly. I just wanted to hold their collective heads under water.

If you haven't done Tony 'n Tina's Wedding, you have got to get off your ass and check it out! Hooked up with John Cooper, Artistic Director at the Phoenix Theatre, Darrin "Talent Machine" Hagen and Kevin "Super Publicist" Hendrix on Canada Day. We took a wrapped video of transvestite porn (that's what was in the package, John) as a gift and headed to the church. What a hoot! From the word "go" you are welcomed as

part of the family like a long-lost relative. The characters work hard to include you. When you go, make sure you take up offers to head outside for a cigar or walk or trip to the bathroom. Undoubtedly, you'll be let in on some deep dark family secret which just helps the plot roll along. Our group wound up splitting up and heading on reconnaissance missions. "You watch this, I'll follow the crying bride, and you check out what's happening on the verandah." "So what did she tell you?" "How'd you find out what the bride..." You get the idea. Some of the information you get is so scandalous, you know that placed in the right ear the course of events could change (which is something director Brad Moss encourages.) "The bride did what! If Mama Vitale or Tony finds out, this marriage is over!" I'm heading back. I never did get the story between the caterer and his wife straight. And then there's the photographer—I'm sure he's a fag...

An apology is well overdue to Dale Ladouceur, Bill Hobson and Barrie Nighswander of the

Mavens. A recent piece in this column made it sound like their studio, Crowtown, was actually the name of Lester Quitzau's latest project that he's recording there. Sorry guys, bad columnist. Bad, bad, bad...

For those who haven't heard, Curtis Christopher and his best buddy Dave have decided to say good-bye to Edmonton. They'll be holding court all day at Julio's Barrio in Old Strathcona July 8. I plan on drinking more than a couple of margaritas. (I'll forsake martinis in honor of the occasion) with them before they head south to Costa Rica for sand, sunshine and sex. For how long you ask? Well, maybe forever. They may not come back. Now's a good time to say good-bye (or say hello if you don't know them).

The Johnny and Poki Variety Hour is really a hoot. Last week's special guest (filling in for Divina Stewart) was none other than Leona Brausen! I have never laughed so hard. She filled in on a segment called Divina Stewart Living (modeled

after Martha's show) where weekly, a tasty treat is prepared. Last week? Clik sandwiched between white bread, cut into bite-sized snacks and skewered into an eggplant with toothpicks. Lord! Pastrami or Tex-Mex flavor? Yipe! Want to know how it tasted? Ask Cinnamon Stacey, Eric Platter, Trish Smith or Aime Berger. If you want an opportunity to laugh until you pee with this gal, check her out in Stewart Lemoine's Cocktails at Pam's playing for the third time in its history at a Fringe near you.

Worthy of note: Vue wing-eating team, Jeff Barnum, Araxi Arslanian, Amy Hough and yours truly, ventured to Hooters to test our mettle. We lost out to CJSR in the semi-finals after we kicked the Edmonton Sun's ass! It was all part of the restaurant's media party opening festivities.

Klodyne is a true hedonist who loves to receive your tips, gossip and invitations. No event is too small or stupid, so fax Vue at 426-2889 or email me at <streetvue@vue.ab.ca>.

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MOVIES

BY RUSSELL MULVY

REVUE

There is this theory in film studies that says science fiction films reflect the mood of the nation—in this case the United States—better than any other genre of film.

So in the '50s, there were all these films entreating us to "watch the skies" and warning us that things aren't always what they seem, in response to the Soviet Union and the cold war.

In the '60s, there were films detailing the horrible effects of nuclear war and the dire consequences of meddling with nature, responding to the greater understanding of the dangers of nuclear power and pollution.

In the '70s, the aliens became benign, maybe even helpful, and people stood in line hoping to get taken aboard an alien spacecraft as activism became more entrenched and less strident.

In the '80s, we more often than not saw the future through the supposed lens of some distant past and we were our own worst enemy as people began to think that things could be OK if we could only get along with ourselves and, despite everything, there was still a little glory to be had.

The '90s are a little less focused than these past decades—which would seem to mean that nobody really knows what is going on.

Until now.

Using this theory on *Independence Day* (and *The Arrival* as corollary) it seems the cold war is back. From a humanistic point of view, this probably isn't a good thing, but as far as the movies go, it is great.

Independence Day is easily the most entertaining of all the movies released so far this summer.

That may sound damning with faint praise, considering the miserable bunch of films Hollywood has foisted on us these past couple of months, but it's not.

Independence Day refers to, either visually or ideally or both, films like *War of the Worlds* or all those great paranoid films from the '50s like *Earth Vs. the Flying Saucers*, *The*

Thing and even *The Day the Earth Stood Still* (paranoid but with a message!). It acknowledges *Star Wars*, *Star Trek*, even *The X-Files*.

Basically, the Earth is attacked by aliens. They have a huge mother ship which releases several more ships that take up stations over major cities—New York, Washington, Los Angeles—and just sit there doing nothing except interfering with communication feeds from satellites. Then, they destroy the cities.

The rest of the film is concerned with how people come together and beat back these evil aliens.

Bill Pullman (*While We Were Sleeping*) plays the president of the good old U.S.A. An ex-fighter pilot ("Things were simpler in the Gulf War") he eventually flies a jet and personally leads the fight against the ship that destroyed L.A.

Will Smith, the rap/TV star, is also a fighter pilot who is instrumental in bringing down the evil aliens.

Jeff Goldblum is his usual fidgety self, playing the under-achieving genius who figures everything out.

There are quite a number of other roles. Judd Hirsch (T.V.'s *Taxi*) plays Goldblum's father in a nice bit of ketching. Randy Quaid is an "abductee" turned alcoholic crop-duster who jumps at the chance to get back at the aliens.

Brent Spiner (*Star Trek:TNG*'s Data) is a lovable mad scientist. Mary McDonnell (*Dances With Wolves*) is the first lady pulled from the ruins of L.A. by Smith character's love interest.

The film is rife with incredible coincidences but, in keeping with any good story, while all the coincidences may be implausible they are by no means impossible.

Independence Day seamlessly blends model animation with computer animation with a little stop-motion animation. Director Roland Emmerich obviously has a real fondness for sci-fi films and an understanding for the sort of films that manage to suspend disbelief without sacrificing those things that make mindless entertainment mindlessly entertaining.

Despite an underlying theme that would have American-style thought and action as



Brent Spiner: What? Me? Type-cast in a science fiction movie?

the standard the whole world should strive for, *Independence Day* manages to avoid any really insulting attempts at knee-jerk patriotism.

The world market is probably just too important these days, and Hollywood is well aware that its attempt at world domination will be decided at the box office. Why risk

offending all those potential voters?

Independence Day is an honestly entertaining film well worth seeing on the big screen.

Independence Day
Cineplex Odeon
Daily



The Monster: murder, mayhem and mirth.

ing times or a particularly Italian take on things that really differentiates Benigni from his supposed antecedents but I think he has a dark view of things and recognizes that the best he can hope to do is distract.

The Monster

Monster not really so ugly

FILM
BY RUSSELL MULVY

REVUE

Roberto Benigni has been described as the new Peter Sellers, the new Charlie Chaplin and the new Buster Keaton.

I'd say that none of these are accurate and that Roberto Benigni is simply Roberto Benigni. Benigni has been featured in two Jim Jarmusch films, most notably *Down By Law* where he played an Italian tourist imprisoned with John Lurie and Tom Waits.

Benigni is funny, but in a fundamentally different way than any of the actors/characters he is regularly compared to. Benigni has a rubber face and the same facility with physical comedy as those actors, but then so do dozens of other people making movies.

Benigni, like Keaton and Chaplin, tends to write and direct his own movies, unlike those dozens of other people. It is, though, the material he chooses to work with that really makes him different.

One might argue that it is chang-

ing times or a particularly Italian take on things that really differentiates Benigni from his supposed antecedents but I think he has a dark view of things and recognizes that the best he can hope to do is distract.

The Monster begins with several horrible murders and a case of mistaken identity. The police are convinced that a small-time con man named Lorus (Benigni) is behind a series of brutal rapes and murders.

To catch him, a beautiful police woman is assigned to entrap him. This, of course, leads to a series of farcical situations that allow Benigni to show off his facility for physical comedy.

The context for this comedy however is in no way funny and whenever the reason for the police woman's presence is brought up the film becomes unpleasant. No matter what you do, it is impossible to make the brutal murder of a series of women funny.

This is where Benigni is different from Chaplin, Keaton, Sellers, etc. None of them would have attempted a comedy where the start-

ing point was not funny.

Those extended scenes where Benigni gets to goof around are very funny. The police woman, a character named Jessica Rosetti, is played by Nicoletta Braschi. She was also in *Down By Law* and is Benigni's wife.

She has a lovely, pneumatic sort of sexuality and plays off her hus-

band's physicality very well. The scenes where she attempts to goad him into releasing his presumed brutality by exposing herself are just hilarious.

The Monster is considerably funnier than Benigni's last effort, *Johnny Steccino*. They both have plots that are motivated by a case of mistaken identity but where

Johnny Steccino became tedious, *The Monster* manages to remain stimulating if not fresh—the only problem being the ugliness that gets everything going.

The Monster
Princess Theatre
starts July 5

Roy Rogers and cowboy hat poetry

FILM
BY RUSSELL
MULVEY

RevUE

This is one of those films that is difficult to describe in those terms commonly used to describe films.

It requires language more often used to describe and or analyze poetry or short fiction.

The Strange Blues of Cowboy Red concerns, curiously enough, a poet named Red.

He is having a crisis of faith. Like most men who have these sorts of crises, he leaves his rather dull wife—appropriately named Browny—and takes up with a slightly more exotic student of his named Whitley.

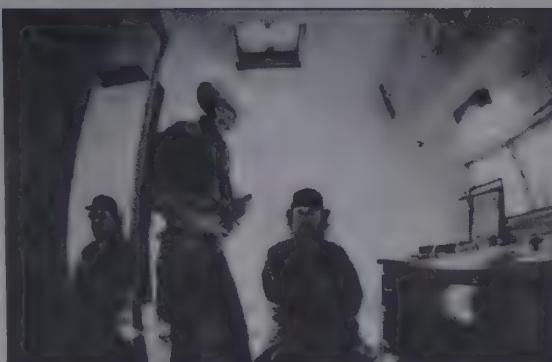
Requiring a bit more color in his life, he becomes involved with Whitley's daughter, an 18-year-old beauty named Mauve.

Having some color in his life is not enough, so Red sets out with Mauve to find the Cowboy Code, which was printed on little cards and handed out as rules to live by at all Roy Rogers movies.

The journey Red takes develops deeper metaphors than simply having the women in his life named after colors.

It represents the sort of trek that people, men in particular, undertake when they realize that they have in fact achieved all those things they set out to achieve but still feel as though they have not achieved anything.

The film is intercut with scenes



Fish-eye lens shots usually means a psychological-fantasy sequence. from Roy Rogers movies and from a little-known serial called *The Irish Gringo*.

It is the latter which constantly makes the point that it is "better to make a life than it is to make a living," which is made to Red as he becomes disappointed in his success at finding Roy Rogers's Cowboy Code.

Director Rick Raxlen is apparently both a painter and a poet, having taught art in Montréal. *The Strange Blues of Cowboy Red* is his second feature and he demonstrates a greater desire to communicate an emotion or mood than he does in telling a story.

Toward that end, most of the actors in *Strange Blues* are not required to be much more than the grammes in the language that Raxlen invents to create his poem.

This is a little annoying in some

of those scenes where a more conventional film might have actors actually acting, but it is easily overlooked as film/poem meters through to its catharsis.

The film was shot in Montréal and in some unidentified country towns. All the locations develop a sense of immediate memory through discreet use of double-exposed filming.

It is a technique that any number of poets would have liked to have been able to access. *The Strange Blues of Cowboy Red* connects ideas concerning place, memory, time, location, situation and feeling better than most poems, written or filmed, lately.

The Strange Blues of Cowboy Red
Metro Cinema
July 5-6

Quentin fave is strange

FILM
BY RUSSELL
MULVEY

RevUE

This film and this filmmaker are apparently favorites of *Pulp Fiction* writer-director-actor Quentin Tarantino. What more needs be said?

A lot more, really.

Chungking Express and writer director Wong Kar-Wai follow that same sort of non-sequitur story-telling and frenetic hand-held camera filmmaking style that served Tarantino so well.

But rather than toning it down and using bad TV from the '70s as his starting point like Tarantino, Wong moves back a little farther and takes the '60s films of Jean-Luc Godard as his impetus.

There is a random quality to the lives whose stories Wong wants to tell. The people are not that interesting and yet mundane lives become compelling as they become caught up in those little things that make living worthwhile.

Chungking Express effectively tells two stories. The first one concerns a cop whose girlfriend has just dumped him. Despondent, he begins eating expired cans of pineapple in a sort of half-hearted mystical attempt to wish her back. He becomes involved with a blonde drug-runner who is subsequently betrayed by her gangster friends.

This story makes up the first

third of the film and other than tiny little visual cues (watch for the woman who buys the big stuffed cat while the blonde gangster makes a phone call), it has no connection whatsoever to the rest of the film.

Were it not for the voiceover narration of the cop telling us the story while explaining his motivations, it would be impossible to know exactly what is going on.

The second part of the film is a little more straightforward. It follows the adventures of a young woman, played by Hong Kong pop star Faye Wong, as she becomes obsessed with another cop who again has just been dumped, this time by a flight attendant.

This story examines the compulsions of its two main characters a little more closely than the first.

In fact, the camera is so caught up with the minutiae of their lives, there is a sense of abject voyeurism.

The voice-over narration is retained for this part of the film, with its disconcerting switches between the cop and the young woman. It could have easily been lost, however, since the story itself requires no explanation.

Had Tarantino made this film, every plot point in both stories would have been punctuated by an outlandish bit of extraordinary violence.

Fortunately, Wong Kar-Wai is a little more sophisticated than that.

Unfortunately, the film is tinged by some very un-Godard-like sentimentality which, considering how like Godard Wong seems to want to be, must be some sort of sop to unsophisticated audiences.

Still, *The Chungking Express* is a fascinating, worthwhile film.

The Chungking Express
Princess Theatre
July 4-9

Vue movies

METRO CINEMA
Colin Low Theatre, Canada Place
425-9212

THE STRANGE BLUES OF COWBOY RED (1995) A cowboy-obsessed poetry teacher leaves his wife and family after the death of a childhood pal and searches for the back of Roy Rogers' Riders Club membership cards. Stars Terry Haig, Ken Roberts and Kristine Demers. Dir. Rick Raxlen. (July 5-6, 8 p.m.)

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
453-9100

BRIGADOON (1954) Two American hunters lost in Scotland stumble on a ghost village which materializes out of the highland mists once every hundred years. Stars Gene Kelly and Cédric Chasse. Dir. Vincente Minnelli. (July 1, 8 p.m.)

Even 48 minutes of Eddie Murphy is too much

Movies
BY RUSSELL
MULVEY

RevUE

He takes her to a club where he is mocked by an obnoxious comic.

This covers base one. Here is this decent guy out on a date and he is humiliated. Of course, all the previous scenes and scenes immediately following mock him since they are all concerned with the large Prof. Klump and his efforts to lose weight in humiliating and supposedly humorous ways.

At no time is the professor ever himself. When he takes the potion and slims down, he becomes the real Eddie Murphy in more ways than one: an obnoxious, self-centred, foul-mouthed comic who is in no way likable.

When he is Professor Klump he is still only concerned with losing weight. The fact he may lose his research endowment and his life's work is apparently trivial when it comes to losing weight.

So much for base two.

Eddie Murphy acts under 50 lbs. of reasonably effective makeup when he is the professor. In addition, he also plays his own obnoxious overweight brother, obnoxious overweight father, and obnoxious overweight grandmother.

Of course, they are pretty much the same character, so we only learn that Eddie Murphy can play either obnoxious or geeky overweight people and he can do obnoxious underweight people. Certainly a stretch (ha! ha!) for any actor.

In the second scene that features Professor Klump's one-man family alone, there are nearly 12 fart jokes. This gives the film the record for the greatest number of fart jokes in any film in recent memory, truly making it a must-see for all those people who find intestinal gas explosions entertaining.

The Nutty Professor
Cineplex Odeon
Daily

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• 0233 Jasper Ave.		SPECIAL SAVINGS - \$3.00 MATINEES	
TEN		MONDAY 10:30 PM	
PSYCHO (MIDNIGHT) (AA)	Late show Sat 11:45	PHENOMENON (PG) * 1:45 4:15 7:15 9:45	
ERASER (M)	2:00 4:15 7:00 9:30	HUNCHBACK OF NOTRE DAME (PG)*	
brutal violence throughout		1:30 4:00 6:45 9:00	
WESTMONT CTR.		ERASER (M) * 1:45 3:45 7:00 9:30	
111 Ave. & Great Rd.	455-8726	brutal violence throughout	
TWISTER (PG) * 1:40 4:10 7:00 9:30		THE ROCK (M) * 1:20 4:10 7:10 10:00	
violent scenes/obscene language		violent scenes/obscene language	
PHENOMENON (PG) * 1:00 3:30 7:15 9:45		PHENOMENON (PG) * 1:45 4:15 7:10 9:45	
THE ROCK (M) * 1:40 4:10 7:00 9:30		THE ROCK (M) * 1:40 4:20 6:50 9:30	
violent scenes/obscene language		HUNCHBACK OF NOTRE DAME (PG)*	
HUNCHBACK OF NOTRE DAME (PG)*		2:00 4:30 7:15 9:15	
ERASER (M) * 1:45 4:15 7:00 9:30		MISSION:IMPOSSIBLE (PG) * 4:00 7:15 9:45	
brutal violence throughout		violent scenes	
HUNCHBACK OF NOTRE DAME (PG)*		DRAGONHEART (PG) * 1:30 violent scenes	
1:30 4:00 6:45 9:00		ERASER (M) * 1:45 4:15 7:30 10:30	
brutal violence throughout		brutal violence throughout	
WESTMALL		LONDONDERRY	
West Edmonton Mall	444-1242	137 Ave. & 66 St.	475-4555
PHENOMENON (PG) * 1:45 4:15 7:15 9:45		SPECIAL SAVINGS - \$3.00 MATINEES	
HUNCHBACK OF NOTRE DAME (PG)*		BEFORE 6:00 PM	
1:20 4:30 6:45 9:00		ERASER (M) * 1:45 4:15 7:00 9:30	
TWISTER (PG) * 1:40 4:10 7:00 9:30		brutal violence throughout	
HUNCHBACK OF NOTRE DAME (PG)*		HUNCHBACK OF NOTRE DAME (PG)*	
2:00 4:30 7:15 9:15		1:30 4:00 6:45 9:00	
MISSION:IMPOSSIBLE (PG) * 4:00 7:15 9:45			
violent scenes			
DRAGONHEART (PG) * 1:30 violent scenes			
ERASER (M) * 1:45 4:15 7:30 10:30			
brutal violence throughout			
LONDONDERRY			
137 Ave. & 66 St.			
SPECIAL SAVINGS - \$3.00 MATINEES			
BEFORE 6:00 PM			
ERASER (M) * 1:45 4:15 7:00 9:30			
brutal violence throughout			
HUNCHBACK OF NOTRE DAME (PG)*			
1:30 4:00 6:45 9:00			

FILM



THE CABLE GUY Jim Carrey takes a darker road in this story that delivers fewer laughs than a Carrey audience is accustomed to having. Carrey plays Chip Douglas, a lonely and obsessed cable installer who takes a liking to Steven (Matthew Broderick). Broderick's calm bewilderment is an excellent balance to Carrey's hammy performance. The first 30 minutes showcase Carrey's manic talents and provide genuine belly laughs. The film soon takes a darker turn as Steven rejects Chip's cloying and suffocating friendship. It's not your average schtick comedy and actually provokes some thought about a society that so often uses television as a babysitter, teacher and friend. But when Carrey's character turns into a frightening stalker, *The Cable Guy* has gone too far. It's unlikely audiences will follow this new direction for long—as the pace slows and the laughs cease to come with any regularity. **MM**

ERASER Arnold Schwarzenegger is elite federal marshall John Kruger, who will go to any lengths to protect an informant (Vanessa Williams) who can spill the beans on a government conspiracy. *Eras er* is all bullets and no brains. The action is furious but oh-so-predictable. Arnie tries no less than five different catchphrases, including "You've been erased" and "I was stuck in traffic." It's no "Hasta la vista, baby." James Caan, looking more and more frog-like, is terrible as a double-crossing villain. Even laughs provided by Robert Pastorelli (*Murphy Brown*) can't prevent *Eras er* from coming off like a cheap imitation of the much better *True Lies*. **MM**

THE HUNCHBACK OF NOTRE DAME Based on but barely resembling Victor Hugo's 19th century classic, Disney's animators and storytellers give us a cute and cuddly Quasimodo (Tom Hulce) that the author would never have dreamed of. Quasimodo is the deformed bell ringer of Notre Dame, forever condemned to his towering prison by Minister of Justice Frollo (Tony Jay). His desire to walk among the ordinary citizens of Paris and his love for the gypsy Esmeralda (Demi Moore) put Quasi, as he's affectionately known here, on a collision course

with his master, Frollo. Kevin Kline provides the voice for captain of the guard Phoebus, who has fallen for Esmeralda. Is the hunchback for young children? Probably not. Some scenes are pretty intense. Animators used Demi as a model, and Esmeralda's gyrations may rival her steamy performance in the upcoming *Strip tease*. The animation never fails to impress and the boisterous songs will rattle in your head long after the lights are on. **MM**

MISSION: IMPOSSIBLE If you decide to accept this mission, brace yourself for a movie that doesn't quite live up to its high-powered advertising campaign. Tom Cruise does an adequate job playing computer-toting IMF agent Ethan Hunt. He's suspected of treason after a botched mission leaves his crew dead—including Jon Voight as Jim Phelps, the only character from the original TV show. While dodging a CIA operative (Henry Czerny), Hunt assembles two disavowed agents (Ving Rhames and Jean Reno) to catch the real traitor with a computer disc containing the names of IMF agents as bait. There are really only two big, nail-biting sequences and you've seen them both in the TV ads. **MM**

THE NUTTY PROFESSOR Eddie Murphy does something he hasn't done for a while: he's funny again. After flops like *Beverly Hills Cop 3* and *Fame* into comedy-horror with *Vampire in Brooklyn*, Eddie is simply back on screen to make us laugh. In this remake of the Jerry Lewis classic, Eddie plays the calorically-challenged 400-lb. professor Sherman Klump. When Sherman falls for a new teacher (Jada Pinkett), he becomes his own guinea pig for a rapid weight loss formula. He's instantly transformed into the egomaniac womanizing cad, Buddy Love. As Buddy, Eddie gets the chance to be loud and crude, including a lengthy and flatulent dinner table scene that will have you doubled over against your better judgement. With *Ace Ventura* director Tom Shadyac at the helm, we're not talking cerebral humor here. This is Murphy cuttin' loose in more ways than one. You'll hardly believe your eyes as he dons the heavy latex and

make-up to play Sherman and five members of his heavyweight family. **MM**

THE ROCK Ed Harris plays a decorated general who points deadly chemical weapons at San Francisco from the prison island of Alcatraz. The general's goal is to hold hostages for the benefits of forgotten soldiers killed during covert government operations. Nicholas Cage (*Leaving Las Vegas*) plays an FBI chemical weapons expert with little field experience who must rely on John Mason (Sean Connery), the only man alive to have escaped from Alcatraz. Mason is a top-secret federal prisoner incarcerated for 30 years without trial. *The Rock* hardly gives the audience time to breathe as it hits stride in the opening sequences and rarely lets up. Cage and Connery aren't given a lot of chances to act, but when they do, they're a good team. **MM**

STRIPTEASE Demi Moore starred in one of the worst movies of last year, *The Scarlet Letter*. She's a front-runner again in the early going of this year with this shamelessly horrible and braindead comedy. Watch Moore's price-tag drop from her reported \$12 million payday after this trash pollutes the theatres. Moore is Erin Grant, struggling to gain back custody of her daughter (Rumour Willis). To come up with lawyer fees, she begins stripping at the Eager Beaver nightclub where she encounters a corrupt congressman (Burt Reynolds). The rest is just silly and stupid, as the congressman attempts to elicit "favors" from the desperate Erin. Any talk of Reynolds making a comeback is premature and though Moore's newly-buffed body has its charms, her dancing wouldn't look out of place in last year's *Showgirls*. The rest of her performance is uninteresting and fails to lift this insultingly moronic story. **I**

VUE Ratings

O	= Awful
V	= Bad
VV	= Poor
VVV	= Good
VVVV	= Very Good
VVVVV	= Excellent

Todd James hosts "A Minute at the Movies," heard daily at 6:25 a.m., 9:25 p.m. and 5:59 p.m. on KET. Also catch Todd on VTV News Fridays at 10 p.m.

THE CABLE GUY PG Daily 12:45, 2:50, 4:45, 7:30 10:00 PM. Coarse language

STRIPTEASE M Daily 12:15, 2:40, 5:00, 7:20, 9:50 PM. Suggestive scenes

No passes accepted

THE NUTTY PROFESSOR M Daily 12:00, 3:00, 6:00, 9:00 PM. No passes accepted

DRAGONHEART PG Daily 12:00, 2:15, 4:30 PM. Violent scenes

MISSION IMPOSSIBLE PG Daily 7:30, 9:45 PM. Violent scenes

INDEPENDENCE DAY M Daily 12:30, 1:00, 3:30, 4:00, 6:30, 7:00, 9:00, 9:30 PM. Presented in DTS — Digital Theater Sound. No passes accepted

Not suitable for young children

WEST MALL 8 West Edmonton Mall Phone # 444-1871

CAPITAL SQUARE 10665 Jasper Avenue • 428-1383

THE CABLE GUY PG Daily 2:30, 7:10, 9:10 PM; No 7:10 PM show July 8. Coarse language

TWISTER PG Daily 2:00, 7:00, 9:20 PM

DRAGONHEART PG Daily 2:10, 7:20, 9:30 PM. No passes accepted

MISSION IMPOSSIBLE PG Daily 2:20, 7:30, 9:40 PM. Violent scenes

INDEPENDENCE DAY M Daily 12:30, 1:00, 3:30, 4:00, 6:30, 7:00, 9:30, 10:00 PM. No passes accepted. Not suitable for young children

TWIN DRIVE-IN 14235 104 Street • 444-1747

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INDEPENDENCE DAY M

THE ARRIVAL M

THE CABLE GUY M

Suggestive Scenes

STRIPTEASE M

Suggestive Scenes

CINEMAS 6 West Edmonton Mall Phone # 444-1331

TOY STORY G Daily 2:15 PM

SGT. BILKO PG Daily 2:45, 7:15, 9:20 PM

DEAD MAN WALKING M Daily 6:55, 9:40 PM.

BIRDCAVE M Daily 2:10, 8:45, 9:10 PM.

FLIPPER G Daily 2:35, 7:10, 9:00 PM.

PRIMAL FEAR M Daily 2:00, 7:30, 9:30 PM.

Gory violence, coarse language & sexual content.

THE ARRIVAL PG

Daily 2:20, 7:30, 9:50 PM. Not suitable for young children

GARNEAU THEATRE Movie Info 433-0728 8712 - 109 St. Wide Screen - Full Surround Stereo

FRIDAY JULY 5 **The Bird Cage** (m) 5:00-8:10 PM

Primal Fear (m) 8:15-11:15 PM

INDEPENDENCE DAY (m) 10:30 PM

THE CRAFT (m) 10:30 PM

HINDU MOVIE (m) 11:30 PM

Dilwale Dulhania Le Jayenge (m) Sunday, July 7 • 5:30 PM

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THE CABLE GUY PG

Daily 12:10, 2:20, 4:20, 7:20, 9:40 PM. Coarse Language

THE NUTTY PROFESSOR M

Daily 12:20, 2:30, 4:30, 7:10, 9:20 PM. No passes accepted

STRIPTEASE M

Daily 12:45, 3:45, 7:30, 9:50 PM

MISSION IMPOSSIBLE M

Daily 12:00, 6:00, 6:30*, 7:00, 9:00, 9:30*, 10:00 PM. DOTS.

No passes accepted

VILLAGE TREE MALL 1000 82nd Street • 434-1312

MISSION IMPOSSIBLE PG

Daily 1:45, 4:10, 7:10, 9:40 PM

INDEPENDENCE DAY M

Daily 12:30, 1:00, 3:30, 4:00, 6:30, 7:00, 9:00, 9:30 PM

THE CABLE GUY PG

Daily 1:30, 4:10, 7:15, 9:50 PM

Violent scenes and coarse language

THE NUTTY PROFESSOR PG

Daily 12:30, 2:20, 4:15, 7:00, 9:00 PM

ERASER M

Daily 2:30, 4:40, 7:30, 9:45 PM

Brutal violence throughout

STRIPTEASE M

Daily 7:20, 9:50 PM. Suggestive scenes.

No passes accepted

THE NUTTY PROFESSOR M

Daily 2:20, 4:25, 7:20, 9:20 PM

No passes accepted

INDEPENDENCE DAY M

Daily 12:30, 1:00, 3:30, 4:00, 6:30, 7:00, 9:30, 10:00 PM

No passes accepted. Not suitable for young children.

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Violent scenes and coarse language

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No passes accepted

INDEPENDENCE DAY M

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No passes accepted. Not suitable for young children.

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Daily 1:30, 4:20, 7:15, 9:50 PM

Violent scenes and coarse language

THE NUTTY PROFESSOR PG

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ERASER M

Daily 2:30, 4:40, 7:30, 9:45 PM

Brutal violence throughout

STRIPTEASE M

Daily 7:20, 9:50 PM. Suggestive scenes.

No passes accepted

THE NUTTY PROFESSOR M

Daily 2:20, 4:25, 7:20, 9:20 PM

No passes accepted

INDEPENDENCE DAY M

Daily 12:30, 1:00, 3:30, 4:00, 6:30, 7:00, 9:30, 10:00 PM

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Violent scenes and coarse language

THE NUTTY PROFESSOR PG

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ERASER M

Daily 2:30, 4:40, 7:30, 9:45 PM

Brutal violence throughout

STRIPTEASE M

Daily 7:20, 9:50 PM. Suggestive scenes.

No passes accepted

THE NUTTY PROFESSOR M

Daily 2:20, 4:25, 7:20, 9:20 PM

No passes accepted

INDEPENDENCE DAY M

Daily 12:30, 1:00

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every FRI-SAT: Zen Art & Dance

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every THU: LSD Thursdays

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SUN 7: Strung Out, Diesel Boy,

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SAT 13: Sweet Dreams-80's Retro Party

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every SUN Jazz & Blues Jam Night

ANDRETTI'S

Albert's, Sherwood Park Mall, 467-0808

every WED: Gray Blues Jam

THU 4-SAT 6: Next Exit

BLUES ON WHYTE

10329-82 Avenue, 439-5058

every SAT: Blues Jam

'B SCENE STUDIOS

8212-104 Street, Basement, 432-0234

FRI 5: Open Stage

CITY MEDIA CLUB

6005-103 Street (CKER Building), 433-5183

THU 4: Black Cabbage

FRI 5: Oscar Lopez

FRI 12: Al Brant & the Waterbirds

SAT 13: Uptown Shuffle

CLUB CAR

11948-127 Avenue, 451-1498

FRI 5-SAT 6: Headlong Walkers

FRI 12-SAT 13: Uncaged

THE DINER

6605-99 Street, 448-1369

every SAT: Scottie Stewart

FIDDLER'S ROOST

8906-99 Street, 461-1358

every WED: Bluegrass Jam Session

H2O LOUNGE

10044-82 Avenue, 433-5794

every SUN: Jam with Kris Craig & the Dang Hummers

HOUSE ON 124TH

10942-124 Street, 447-5965

FRI 5-SAT 6: Bull Simple Folk Trio

FRI 12-SAT 13: Northwest Passage Celtic

JUBILEE AUDITORIUM

11455-87 Avenue, 451-8000

FRI 5: Harry Belafonte

JULIO'S BARRIO

10450-82 Avenue, 431-0774

THU 4: Tilo Paiz

GASOLINE ALLEY

10993-124 Street, 448-0181

FRI 5-SAT 6: Spam

FRI 12-SAT 13: Black & Blue

GRINDER

10957-124 Street, 453-1769

SUN 7: BB & the Backsliders

FRI 12-SAT 13: T Lyles & the Boneshakers

LA HABANA CLUB

10238-104 Street, 424-5939

FRI 5-SAT 6: Los Comitantes

SAWMILL

116 Street and 104 Ave, 429-2816

FRI 5-SAT 6: Black Cabbage

FRI 12-SAT 13: the Craft

SECOND CUP OLIVER SQUARE

11640-104 Avenue, 451-2326

FRI 5: Lars Jonsson Duo

SECOND CUP ON JASPER

11210 Jasper Avenue, 421-4840

every THU: Folk Open Stage

SAT 6: Doghouse Riley

SAT 13: Dale Ladouceur

SIDETRACK CAFE

10333-112 Street, 421-1326

THU 4: Kit Kat Club

FRI 5: Hip Hop Mechanics, Fishmongers, Smokin Frogs

SAT 6: Mike Plume & his band, the Alien Rebels

MON 8: Punjabi by Nature, Random Order

TUE 9: Amos Garrett, C.D. release party

WED 10: Amanda Marshall

THU 11: Billy Cowsill and friends

FRI 12-SAT 13: the Mahones, Jay Semko

STONE AGE

103 Street & 81 Avenue, 488-8180

every TUE: Square Dog Jam Night

COUNTRY**DIAMOND'S PUB**

Cromdale Hotel, 8115-118 Ave, 477-3565

every SUN-MON: Karaoke

FIDDLER'S ROOST

8906-99 Street, 461-1358

every THU: Old Time Fiddle Jam Session

LB'S COUNTRY PUB

23 Atkins Drive, St. Albert, 460-9100

FRI 5-SAT 6: Darrell Barr & Blair Kennedy

FRI 12-SAT 13: Stolen Pony

MUSTANG SALON

16648-109 Avenue, 444-7474

THU 4-SUN 7: Tineta

MON 9-SUN 14: Steve Ashley Band

NEW WEST HOTEL

15025-111 Avenue, 489-2511

THU 4-SAT 6: Mickie Lynn & Blue Denim

MON 8-SAT 13: Mickie Lynn & Blue Denim

SANDS MOTOR INN

12340 Fort Road, 474-5476

every FRI-SAT: Second Chance Band

every SUN: Jam

SAYLER'S COUNTRY SHOWROOM

Continental Inn, 16625 Stony Plain Rd, 988-3372

THU 4-SAT 6: HE Butt

WILD WEST

12912-50 Street, 476-3388

every SAT aft: Jam

POP & ROCK**BOILER DOWNTOWN**

10220-103 Street, 429-0886

every TUE: Karaoke

every SUN: Originals Showcase

JAZZ BEANS

10322-111 Street, 424-6182

SAT 6: Kennedy Jensen Duo

JUBILEE AUDITORIUM

11455-87 Avenue, 451-8000

THU 4: Robert Cray Band, Elmer Lee Thomas Blues Revue

MARTINI'S

9910-109 Street, 424-7219

FRI 5-SAT 6: Mary Thomas & Shane Schneidmiller

Vue Weekly • July 4 - July 10, 1996

THU 4: Smokey's Playground

FRI 5: The Next Big Thing

SAT 6: Murphy's Law

SUN 7: the Headhunters

MON 8: Boiler Jam Session with Brett Towne

WED 10: Kerri Anderson, Wayne Allchin

THU 11: Wayne Allchin & Lightning Strikes Twice

FRI 12-SAT 13: Headlong Walkers

COLISEUM

Northlands, 451-8000

TUE 9: the Scorpions, Alice Cooper

DOG & DUCK CAPILANO

5804 Terrace Road, 496-7602

FRI 12-SAT 13: Tom's Flashback Revue

EDMONTON INN

11830 Kingsway, 451-8000

FRI 5: An Evening with the Legends

IKE N' IGGY'S

10620-82 Avenue, 433-9411

every WED: Ultimate Jam Sessions

THU 4-SAT 6: Joint Chiefs

TUE 9: the Mavens

THU 11-SAT 13: Playskool

KING'S KNIGHT PUB

9221-34 Avenue, 433-2599

every SUN: Open Stage with Leigh Friesen

FRI 5-SAT 6: This Just In

FRI 12-SAT 13: the Howlers

ROSE BOWL

10111-117 Street, 482-5152

every SUN: Jam

THUNDERDOME

9940 Argyll Road, 433-DOME

every WED: Wedge Wednesdays

MON 8: Alannah Myles

WED 10: Age of Electric

JAZZ**ALBERTA COLLEGE**

10050 Macdonald Drive

SAT 13: Mboya-Solo Jazz Pianist

ANDRETTI'S

Albert's, Sherwood Park Mall, 467-0808

THU 4-SAT 6: Next Exit

ARTS BARN THEATRE

10330-84 Avenue, 432-7166

THU 4: John Law & Louis Moholo

FRI 5: Kent Sangster Presents, Thomas Chapin

BELLAMY'S LOUNGE

Crowne Plaza, 10111 Bellamy Hill, 428-6611

THU 4-SAT 6: Andrew Glover Trio

CAFE SOLEIL

10360-82 Avenue, 438-4848

THU 4, SAT 6: Stuart Crosley, Mike Gillespie, & Diane Donovan

HELLO DELI

10725-124 Street, 454-8527

THU 4: Ruth Gaudin Quartet

THU 11: Audrie-Kairen & the Boys

IL PORTICO

10012-107 Street, 424-0707

THU 4-SAT 6: Gene Bertolini & Attilio Zanchi

JAZZ STREET FREE AFTER-NOON STAGE

Sir Winston Churchill Square, 432-7166

THU 4: Mike Gillespie Trio

FRI 5, SUN 7: Chris Terry Trio

SAT 6: Bill Emes Trio

JAZZ STREET FREE EVENING STAGE

Sir Winston Churchill Square, 432-7166

THU 4: Bob Stroup Quintet

FRI 5: EBBS Big Band

SAT 6: Elmer Lee Thomas Blues Revue

SUN 7: Littlebirds Big Band

JAZZ BEANS

10322-111 Street, 424-6182

SAT 6: Kennedy Jensen Duo

JUBILEE AUDITORIUM

11455-87 Avenue, 451-8000

THU 4: Robert Cray Band, Elmer Lee Thomas Blues Revue

MARTINI'S

9910-109 Street, 424-7219

FRI 5-SAT 6: Mary Thomas & Shane Schneidmiller

MICKEY FINN'S

1051A-82 Avenue,
439-9852
THU 4-SAT 8: Jazzberry Ram
SUN 7: Ken Myers Trio

NINA'S
10139-124 Street,
482-3531

FRI 5-SAT 6: Lori Biamonte

POWER PLANT

U of A, 492-3101
THU 4-FRI 5: Nigel Mack & the Blues Attack
SAT 6: Billy Newton-Davis & Washington Savage

PROVINCIAL MUSEUM THEATRE

12845-102 Avenue,
451-8000

SAT 6: Toronto Tabla Ensemble with Joanna Das

RAVEN PUB

9232-103 Street,
436-1569

FRI 5-SAT 6: Daniel Schnee Trio

ROSARIO'S

11715-108 Avenue,
447-4727

SAT 6: Open Stage with High Test

SELECT

10180-101 Street,
429-2752

THU 4: Chris Andrew &

Rubim Detoledo

FRI 5-SAT 6: Maria Manna Quartet

WESTIN HOTEL

10135-100 Street, 451-8000

THU 4: Punjabi by Nature, Maracujah

FRI 5: Loraine Klaasen.

Show-Do-Man

SAT 6: Conjunto Cespedes

WESTIN HOTEL LOBBY

10135-100 Street, 426-3636

THU 4-FRI 5: Bruce Mohaschy

SAT 6: Nate Strong

WINESTRETT

10815 Jasper Avenue, 448-0037

FRI 5-SAT 6: Harley Symington Quartet

YARDBIRD SUITE

10203-86 Avenue, 432-0428

THU 4: Owen Howard Quintet

FRI 5-SAT 6: Charlie Hunter Quartet

LOCAL PUBS**BEAUJOLAIS LOUNGE**

5017-50 Street, 929-5515

every THU: Karaoke

BLUE QUILL

326 Saddleback Road, 434-3124

every SAT: Karaoke

BOILER DOWNTOWN

10220-103 Street, 429-0886

every TUE: Karaoke

COLUMBUS

8937-82 Avenue, 466-4332

every FRI: Karaoke

CROWN & DERBY

NEIGHBORHOOD INN

13103-For Road, 478-2971

every TUE: Karaoke

DOG & DUCK PUB

180 Mayfield Common, 489-7766

every FRI-SAT: Karaoke

FABIO'S PLACE

10625-51 Avenue, 434-5666

every FRI-SAT: Dining and Dancing with Ko Dog Marko

FROG & NIGHTGOWN

9013-88 Avenue, 469-8165

FRI 5-SAT 6: Gerry Malcolm

FRI 12-SAT 13: Todd Reynolds

H2O PUB

10444-82 Avenue, 433-5794

every SUN & TUE: Karaoke

LIBERTY LOUNGE

5104-93 Street, 434-4484

every SAT: Karaoke

LION'S HEAD PUB

4440 Calgary Trail, 437-6010

THU 4-SAT 8: Mark McGarrigle

MON 8-SAT 13: Michele Raye

MONK A NUN PUB

8204 Jasper Avenue,

429-1248

every THU: Open Jam

NISKU INN

1103-3 Street, 955-7744
every WED: Karaoke

OLLIE'S

9945-50 Street, 466-3232
every MON & THU: Karaoke

PIG'N WHISTLE

9912-82 Avenue, 432-0188

every WED: Karaoke

REAL DOWN HOME PUB

9227-111 Avenue, 448-0441

every WED: Karaoke

ROSE & CROWN

Hilton, 10235-101 Street,

428-7111

FRI 5-SAT 6: Pestki & Whyte

LISTINGS**WINDMILL**

101 Millbourne Mall
462-6515
very SUN Karaoke

LIVE COMEDY**YUK YUK'S**

Bourbon St
West Edmonton Mall,
481-9857

THU 4-SAT 8: Craig Campbell

Nick Willy, Jason Laurans

THU 11-SAT 13: Derek Edwards, Johnny Guardhouse Rick Bronson

Highlights

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

JUN 4 THU

JAZZ CITY HIGHLIGHTS

Jubilee Auditorium, 11455-87 Ave, 451-8000
Triple Grammy award winner the Robert Gray Band with guest Elmer Lee Thomas

Time: 8:00pm; Tic \$27 & \$35
also...

Power Plant, U of A, 429-3101

The Nigel Mack Blue Attack

Time: 9:30pm; Tic \$6

NATIONAL ICE THEATRE OF CANADA FUNDRAISER

Empire Ballroom, Hotel Macdonald, 10065-100 Street, 988-8914

Silent auction, food, and music by Jan Randall and Terry McCade

Time: 7:30pm; Tic \$30

THE WORKS CHOICE PICKS

Scota Place, 100 Street & Jasper Avenue, 426-2122

Art at work from the workplace to the public collection

Time: Business hours

Admission is free

THE WORKS CHOICE PICKS

Latitude 53, The Great West Saddlery Building, 10137-104 Street, 423-5353

Sighting the male-transforming male body image. Artist talk

Time: Business hours

Admission is free

THE WORKS CHOICE PICKS

Thunderdome, 9920 Argyle Road, 433-DOME Canadian chanteuse belts em' out at the dome

Time: 10:30pm

Tic \$14.95

THE WORKS CHOICE PICKS

Harcourt House, 10215-112 Street, 426-4180 Naked IV-drawings, painting, and sculpture

Time: 10:00am-5:00pm

Admission is free

THE WORKS CHOICE PICKS

Hudson's Bay Centre, 101 Street & Jasper Avenue, 426-2122

disComfort Zone-wax molds and casts of the artist's body

Time: Business hours

Admission is free

HIGHLAND GATHERING

Fort Edmonton Park, Fox Drive & Whitemud, 496-8771

A thrilling competition of Scottish skill

Time: 10:00am-3:00pm

Tic regular admission

JAZZ CITY HIGHLIGHTS

Provincial Museum Theatre, 12845-102 Avenue, 451-8000

The Toronto Tabla Ensemble with Kathak dancer Joanna Das

Time: 8:00pm

Tic \$16

THE WORKS CHOICE PICKS

ANCSA, Edmonton Centre Concourse, 426-2122

World 96: First Stop Oklahoma-student's

Time:

Business hours

Admission is free

JUL 7 SUN

JAZZ CITY HIGHLIGHTS

Jazz Street Free Stage, Sir Winston Churchill Square

LITTLEBIRD'S BIG BAND- Edmonton's hottest young players

Time: 5:00-9:00pm

Admission is free

THE WORKS CHOICE PICKS

Scota Place, 100 Street & Jasper Avenue, 426-2122

Art at work from the workplace to the public collection

Time: Business hours

Admission is free

JUL 8 MON

ALANNAH MYLES IN CONCERT

Thunderdome, 9920 Argyle Road, 433-DOME

Canadian chanteuse belts em' out at the dome

Time: 10:30pm

Tic \$14.95

THE WORKS CHOICE PICKS

Harcourt House, 10215-112 Street, 426-4180

Naked IV-drawings, painting, and sculpture

Time: 10:00am-5:00pm

Admission is free

JUL 9 TUE

THE SCORPIANS AND ALICE COOPER IN CONCERT

Edmonton Coliseum, Northlands, 451-8000

With Junkhouse

Time: 7:30pm

Tic \$32.50

THE WORKS CHOICE PICKS

Hudson's Bay Centre, 101 Street & Jasper Avenue, 426-2122

disComfort Zone-wax molds and casts of the artist's body

Time: Business hours

Admission is free

JUL 11 THU

R&B, REGGAE, AND HIP HOP CONCERT

OF THE YEAR

Convention Centre, 9797 Jasper Avenue, 451-8000

Featuring DJ Kid Capri, Asatuc, Brooklyn Sweet, Good For Nothin', Soul Flo, Sleepy, and DJ Beast

Time:

Tic advance \$15, at the door \$18

STREET PERFORMER'S FESTIVAL FEAST OF FOOLS

Edmonton Hilton, 425-5162

Roving entertainment, food, and drink

Time: 7:30pm

Tic \$50

PEOPLES NIGHTCLUB

10620 - 82 AVENUE

PEOPLES NIGHTCLUB
10620 - 82 AVENUE
InfoLine: 431-0028 • Sorry No Minors
Happy Hour Every Day
8:30 - 10:30 PM Tue. - Sat.
1/2 PRICE FOOD ON ALL MENU ITEMS \$1.25 HIGHBALLS \$1.75 SHOOTERS \$6.50 JUGS OF DRAFT ALL NIGHT LONG

06 LOETUS
WITH SPECIAL GUESTS
THE BUICKS
and **HYPER PSYCHE**

12 SMUTNIK
IN CONCERT
CD RELEASE PARTY

13 THE PROCRASTINATORS
EVERY FRIDAY

with special guests
THE ROYAL FAMILY
and **WEEDMONKEY**

Every TUESDAY
ALTAR-NATION
The Best in Gothic & Industrial Darkwave Music

Every WEDNESDAY
RETRO '80S NIGHT
\$1.50 Hibobs and Bottled Beer All Night Long

Every FRIDAY
ALTERED STATES
The Best in Alternative Music

EVERY WEDNESDAY
JAM NIKE
WITH YOUR HOST STEVE HOY

ALL FOOD 1/2 PRICE
EVERYDAY FROM 4-7 PM

Renford Inn on whyte
433 9411 10620 82 ave.

E-town Eateries

Vue Listings: Deliver to #307, 10080 Jasper Ave or fax to 426-2889

BAKERIES

Skopek's Bake Shop (10115-104 St.) High on taste, high on life. Come ganache your teeth. Open 8 a.m.-5 p.m. Mon.-Fri.

BISTROS

Manor Café (10101-125 St.) Remarkable location, flavor and service. Great prices on dishes from around the world. +Patio. Kitchen open until 2 a.m. on weekends.

CAJUN

Cajun House (7 St. Anne St., St. Albert) Worth the drive to sample some of the best Jambalaya and gumbo in the province.
Da De O (10548-82 Ave.) Funky-style restaurant in an old-style diner on Whyte Ave.
Louisiana Purchase (10320-111 St.) Higher-end style of cooking from the Bayou and great atmosphere.

CANADIAN

Barb and Ernie's (9906-72 Ave.) One of the best mom and pop operations in the city.
Billiards Club (2-flr.-10505-82 Ave.) Rack 'em up and chow down, with heaps of burgers and mugs of ale.
Bones (10220-103 St.) Known as the place for ribs—on the Boardwalk.
David's (8407 Argyll Road) Specializing in Alberta beef dishes on the south side of town.
High Level Diner (10912-88 Ave.) Wholesome and health-conscious—known for their tasty hummus and veggie burgers.
Keegan's (8709-109 St.) At any hour, the last word in Huevos Rancheros.
Rosie's Bar and Grill (10604-101 St.) Nothing fancy, but sensible home cooking without the frills.
Turtle Creek Cafe (8404-109 St.) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more.



10768 - 82 Avenue

Grilled Sandwiches
Cold Sandwiches
Light Snacks Espresso
Desserts Juice Bar

Eat In Take Out Catering

Summer Hours:
8:30 am - Midnight Weekdays
9:00 am - 1:00 pm Fri & Sat
10:00 - 9 pm Sunday

LIFESTYLES

Trendy downtown restaurant with fresh, imaginative dishes. **La Casa Ticino** (8327-112 St.) Located in a great old house just north of College Plaza, offers fine dishes.

Rigoletto's Cafe (10044-95 St.) Italian/continental spot on Rice Howard Way—lunch, dinner or late snacks.

Sorrentino's (10844-95 St.) In the heart of Little Italy, serves delicious authentic Italian fare. **The Old Spaghetti Factory** (10220-103 St.) Heaping plates of spaghetti served with their patented thick, tasty sauce.

Tony Roma's (11730-Jasper Ave.) Great barbecue chicken and ribs with lots of food on your plate.
Zenari's on 1st (10117-101 St.) Humble, artsy hangout with appetizing combinations of soups, sandwiches and pasta.

EAST INDIAN

New Asian Village (10149 Saskatchewan Dr.) Cooking at its best from the subcontinent with a great panoramic river valley view.

FRENCH

Claude's On the River (9797 Jasper Ave.) A legend in French cuisine.

The Creperie (10220-103 St.) Romantic ambience highlights the best crepes in town.

Normand's (11639A-Jasper Ave.) Fine cooking with a good selection of wild game—Sunday brunch is excellent.

GERMAN

The Mill Gasthaus (8101-101 St.) Hearty restaurant with all the classic dishes.

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave.) Quiet, family-style dining and one of Edmonton's best-kept secrets.

Chianti (10501-82 Ave.) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town.

Fiore Cantine Italiana (8715-109 St.) Good, affordable, restaurant off campus.

Giovanni's Restaurant (10130-107 St.) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping aria.

Il Portico (10012-107 St.)

PASTRY

Pastel's Featuring Grabba (10665 Jasper Ave.) Fresh pastry and excellent coffee.

PIZZA

Andantino's (10111-124 St.) Pizza so good, it'll last until morning.

Stone Age Wood Fired Food (10338-81 Ave.) Don't let the industrial atmosphere fool you. Pizza served the traditional way.

SEAFOOD

Joey's Only (11521-104 Ave.) Fish and chips galore—at an affordable price.
Thomas' Fishermen's Grotto (9624-76 Ave.) Award-winning restaurant serves all the pleasures of the sea from a quaint neighborhood location.

Sir Winston's Authentic Fish & Chips (10415-51 Ave.) The true taste of England's fresh battered cooking while you wait!

THAI

The King and I (10160-82 Ave.) Amazing selection of dishes—spicy and flavorful. Good enough for Rolling Stones' Ron Wood.

VIETNAMESE

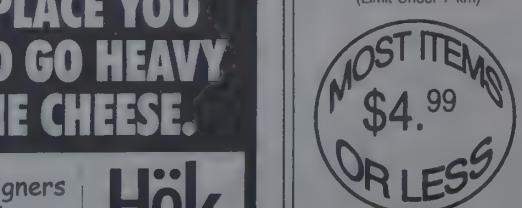
Bach Dang (7908-104 St.) Great little noodle house in old Strathcona.

UKRAINIAN

Pyrogy House (12510-118 Ave.) Pyrogies and cabbage rolls—just like Baba used to make.

MAN'S CAFE

Free Delivery over \$12.00
(Limit Under 7 km)



Hök NIK
CREATIVE DESIGN
SUITE 200,
7809-109 STREET
EDMONTON
TEL. 944-9951

We believe graphic designers shouldn't cook, and restaurateurs shouldn't design menus. We design and print short-run colour menus.

- RESTAURANT MENUS
- FEATURE SHEETS
- LOUNGE/BAR MENUS

To see some samples, give us a call.

Tropika cuisine is curry-lite

FOOD

BY PHILIPPE
RENOIR

ReVUE

is the pork.

We are a little distraught when we only receive our drinks as we finish off the Satays, but the restaurant was quite busy for mid-week.

We follow with Kari Ayam—chicken and potato curry, and Daulat Tuanku special, one of the restaurant's four combination dinners.

The chicken is tender and flavored with a soft, delicate curry, typical to Malaysian cooking. Accompanied with rice that has a very subtle coconut taste, the dish is perfect for curry-without-a-kick lovers.

The combination plate consists of beef curry, home-style fried chicken and jumbo prawns served with the shell on. Served with your choice of rice, the dish is plentiful and also quite soft. The chicken is sweet and crispy, the curry is aromatic and the prawns difficult to peel, but tasty.

We finish off with Jack fruit and ice cream. Jack fruit is pretty hard to describe: bright and shiny orange like a pepper, it tastes just like a grape but with the texture of an apricot. I liked it, but it is definitely an experience in itself.

The bill is a modest \$34 for the food. Tropika is a good choice for family or romantic outings.

Tropika Malaysian Cuisine
5804-104 Street
439-6699

THAI
The King and I (10160-82 Ave.) Amazing selection of dishes—spicy and flavorful. Good enough for Rolling Stones' Ron Wood.

VIETNAMESE
Bach Dang (7908-104 St.) Great little noodle house in old Strathcona.

UKRAINIAN
Pyrogy House (12510-118 Ave.) Pyrogies and cabbage rolls—just like Baba used to make.

The food over at Man's Cafe is always fresh and delicious. In fact, they have a great menu to choose from! From big, juicy donairs to fettuccini that'll tempt your taste buds, there's all kinds of reasons to visit this place. Fettuccini Alfredo, lasagna, beef dip sandwiches, turkey sandwiches, BBQ ribs and a great breakfast menu are just a few of the reasons you'll want to stop by. There's a rumor their oriental stir-fry is the real reason you'll want to come down. Even if you feel like a steak sandwich or pepper steak, you've got to try this menu out. The best part is that most of this great food is under \$4.99. Make Man's Cafe your next stop.



We believe graphic designers shouldn't cook, and restaurateurs shouldn't design menus. We design and print short-run colour menus.

- RESTAURANT MENUS
- FEATURE SHEETS
- LOUNGE/BAR MENUS

To see some samples, give us a call.

GREAT FOOD AFFORDABLE DINING

FREE
1 lb Wings
or
Chicken Fried Rice
on order over \$22.00

452-3672
12520-118 Ave.

E-town Live

It's Exactly What's Going On Out There

Listings are FREE! • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

GALLERIES — SHOWS OPENING

ANOSA

9A, Edmonton Centre, lower level,
426-4520

WORLD '96: 1ST STOP OKLAHOMA:
MA: From the award-winning Cache
Public School in Oklahoma. Opening
reception SAT Jul 6, 7 PM. Artists in
attendance.

LATITUDE 53

10137-104 St,
423-5353

PAPER PRESENTATION: July 6, 8 PM.
LECTURE: by realist figurative
sculptor Evan Penny, July 27, 8 PM

videos and computer generated 3-D
images. Until Sept 8

CHILDREN'S GALLERY: ART WORK: A hands-on gallery space
where learning about art involves
interaction, role play and imaginative
speculation. A place to learn by
doing and making. Until Jan 5

FOYER GALLERY

Centennial Library,
7, Sir Winston Churchill Sq.,
497-7070

IMAGES OF HOPE

THE DONNA CIPIN COLLECTION:
A selection of 19 photographs from
the Foundations archives.
Until July 10

ARTISTICALLY SPEAKING

ART STUDIO

Cellingwood Sq, 6717-177 St, 487-6559

STILL LIFE SENSATIONS: large oil
canvases, clay sculptures by local
artist Jean Birne BFA

THE ARTISTS MARKET PLACE

Westmount Shopping Centre, 111 Ave,
Groal Rd, 908-0320

Theresa Tailleur: pottery, Until July
5. Swans and flowers by Norma
Reinert, July 6-12

BEARCLAW

10403-124 St, 482-1204

Inuit and Iroquois soapstone
carvings, prints and jewellery. New
works by C.A. Henry, Noboru Kobo,
Jane Van Alderwegen, Silvia
Armeni, Stephen Roy and Maxine
Noel

BUGERA/KMET

10114-123 St, 482-2854

Rotating show of Gallery artists
Thru summer

CAFE PARADISO

10334-108 St, 433-9334

BETH'S GARDEN: New paintings by
Jill Hiscox. End of July

CHURCHILL SQUARE

Sir Winston Churchill Sq, Heart of Edm.

OVERLAY: Carla Costuros,
Installation. Until Jul 10

CITY HALL

Sir Winston Churchill Sq, City Hall Foyer

INTERNATIONAL ARTIST-IN

RESIDENCE '96: Featured artists
include: Nina Hole, Kathryn Finnerty,
Al Reynolds, Chuck Wissinger, et al
Until Jul 10

DIALECTIC

10815, Jasper Ave, Basement, 425-2444

ZEN: Sculptures, avant garde
furniture, FRi's & SATs, 8pm-3am

DOUGLAS UDELL

10332-124 St, 488-4445

In conjunction with the Alberta
Biennial, the Edmonton Art Gallery
and the Glenbow Museum. July

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave,

432-0240

POLONAISE: Installation and
paintings by Anna Taylor
Until July 31

THE FRONT

12312 Jasper Ave,

488-2952

New ceramic sculptures by Glen
Hughes. Until Jul 12

GALERIE WOLTJEN

http://www.woltjen.ca/ca

Exhibit on the Internets World Wide
Web

GIORDANO GALLERY

208 Empire Bldg, 10080 Jasper Ave,

432-5766

Works by Barbara Ballachey, Phill
Mann, David Bolduc. Wed & Sat.

IML GALLERY

10624-82 Ave,

433-6834

New works in oil by local artist Diane
Southworth. Until June 16. Acrylic,
water color and mixed-media by
Joyce Kamikura. Until July 12.

INDIGO PRINT AND

PAPERWORKS

12214 Jasper Ave

HARVEST PILGRIMS: Photographs
of immigrant farm workers in
Ontario. Until July 26.

KATHLEEN LAVERTY

10411-124 St,

433-6834

A special show of Canadian
Contemporary Prints. Robert Van de
Peer, Margaret May, Bruce Parsons,
Bonnie Shectler, Mary Rawhiy, et
al. Until July 13. Ongoing displays of
gallery artists work. Jul - Aug.

LATITUDE 53

10137-104 St, 423-5353

SIGHTING THE MALE: Chuck

Samuels' photographs deconstruct

popular images of female models with

images of himself. Evan Penny's

realist sculptures reveal the conflict of

growing older and the desire to

maintain male physical beauty and

male strength. Until Aug 2.

LISTINGS

MISERICORDIA

HEALTH CENTRE

16940-87 Ave 484-8811 ext 6475

THE BOUNTIES OF NATURE:
Elaine Booth-Kallweit, Lillian
Cedman, Jeannine Chalifoux, Carol
Rose MARKS OF THE ANCIENT
ONES: Petroglyph series by Jean
Elizabeth Tall. Until Aug 6

OPPERTSHAUSER

5411-51 St, Stony Plain, 963-2777

Jerry Hein, Linda J. Carney, Dean
Reeves - watercolors; Marlene
Turnbull - clay. Until July 30

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston

Churchill Ave, St. Albert, 460-4310

KITSCHIE KITSCHIE COUP: Mixed
media work by Manann Sinkovics
Cornelia Ozlovits. Until Aug 3

ARTISTICALLY SPEAKING

ART STUDIO

Cellingwood Sq, 6717-177 St, 487-6559

STILL LIFE SENSATIONS: large oil
canvases, clay sculptures by local
artist Jean Birne BFA

THE ARTISTS MARKET PLACE

Westmount Shopping Centre, 111 Ave,
Groal Rd, 908-0320

Theresa Tailleur: pottery, Until July
5. Swans and flowers by Norma
Reinert, July 6-12

BEARCLAW

10403-124 St, 482-1204

Inuit and Iroquois soapstone
carvings, prints and jewellery. New
works by C.A. Henry, Noboru Kobo,
Jane Van Alderwegen, Silvia
Armeni, Stephen Roy and Maxine
Noel

BUGERA/KMET

10114-123 St, 482-2854

Rotating show of Gallery artists
Thru summer

CAFE PARADISO

10334-108 St, 433-9334

BETH'S GARDEN: New paintings by
Jill Hiscox. End of July

CHURCHILL SQUARE

Sir Winston Churchill Sq, Heart of Edm.

OVERLAY: Carla Costuros,
Installation. Until Jul 10

CITY HALL

Sir Winston Churchill Sq, City Hall Foyer

INTERNATIONAL ARTIST-IN
RESIDENCE '96: Featured artists
include: Nina Hole, Kathryn Finnerty,
Al Reynolds, Chuck Wissinger, et al
Until Jul 10

DIALECTIC

10815, Jasper Ave, Basement, 425-2444

ZEN: Sculptures, avant garde
furniture, FRi's & SATs, 8pm-3am

DOUGLAS UDELL

10332-124 St, 488-4445

In conjunction with the Alberta
Biennial, the Edmonton Art Gallery
and the Glenbow Museum. July

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave,

432-0240

POLONAISE: Installation and
paintings by Anna Taylor
Until July 31

THE FRONT

12312 Jasper Ave,

488-2952

New ceramic sculptures by Glen
Hughes. Until Jul 12

GALERIE WOLTJEN

http://www.woltjen.ca/ca

Exhibit on the Internets World Wide
Web

GIORDANO GALLERY

208 Empire Bldg, 10080 Jasper Ave,

432-5766

Works by Barbara Ballachey, Phill
Mann, David Bolduc. Wed & Sat.

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ART GALLERIES

ALBERTA CRAFT COUNCIL

10106-124 St, 488-5900

THE GARDEN SHOW: An eclectic,

diverse selection of craft products
that relate to the garden. Garden

furniture & accessories. Until Aug 24.

THE WORKS

Edmonton Downtown Centre, 426-2122

DESIGNS ON THE FUTURE: A
visual arts celebration. Until July 10.

TELUS WORKS: DESIGNS ON THE

FUTURE SYMPOSIUM: The Westin

Hotel. A forum for discussion about

the rapidly changing global design

environment in the '90s.

FRIDAY 5, 8 AM-1 PM.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq, 422-6223

NEW PERMANENT COLLECTION

EXHIBITION SPACES: Ongoing.

THE ALBERTA BIENNIAL OF

CONTEMPORARY ART 1996: The

most comprehensive survey of

contemporary Alberta art, and the

first exhibition of its kind in the

province. Painting, sculpture,

video, film, photography, installation.

July 10, 1996 - Jan 10, 1997.

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TELUS WORKS: DESIGNS ON THE

LISTINGS

NOBLE CACTUS

10752-124 St, 455-9922
American Southwest original art and prints.

ORIGINAL ART GALLERY

Grands Mall,
22 Sir Winston Churchill Ave, St. Albert,
458-0414

PRISTINE PIECES

201, 10324-82 Ave, 439-9026

Art by Virgil J. Tonn, reproductions
Duk-Ju-Lee. Carvings & jewellery by
Allan Munro

ROWLES & PARHAM

Royal LePage Bldg, 10130-103 St,
426-4035

New water color works by
Yardley Jones, Signd Behrens and
Eva Barter. Thru July.

Commerce Place Galleria, 10135-102 St

Recent MetalSculptures by

Michael Bray. Thru July.

Westin Hotel, Canvery, 10135-102 St

New works by George Schwindt.

Thru July.

ROYAL LEPAGE BUILDING

10130-103 St

SYMBOLS IN CIVILIZATIONS: A juried travelling exhibition celebrating the 65th anniversary of The Alberta Society of Artists.

Until July 10.

SCOTIA PLACE

Tower 1, 24 Fl, 422-6223 (EAG)

ART AT WORK: Major art donated to the collections of the EAG and the U of Lethbridge from corporate collections. From bronze sculptures of Auguste Rodin to the conceptual art of Dennis Oppenheim

SERENDIPITY

GALLERY & FRAME SHOP

9860-90 Ave, 433-0388

New oil paintings by Norm Pantel.
Gallery artists

SPECIAL-T-GALLERY

284 Saddleback Rd, 437-1192

International Native artists,
Archie Beaulieu, Norman Knott,
Danny Dennis and J.G. Fiddler
Until July 31

VANDERLEELIE

10344-134 St, 452-0266

STEEL PENTIMENTI: A solo exhibit of recent sculpture by Isla Burns
Until July 15

WEST END

12308 Jasper Ave, 488-4892

COAST TO COAST: rotating show of gallery artists. Featuring Ted Harrison - paintings; David Blackwood's etching. Until July 15

MUSEUMS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave, 453-1078

Aircraft on display and under restoration. Civil and military aviation history; library and gift shop. Dedicated to preserving Alberta's and Edmonton's Aviation Heritage. Open daily

ALBERTA RAILWAY MUSEUM

24215-34 St, 472-6229
Housed in the railway station built at St Albert in 1909

C&E(1891) RAILWAY MUSEUM

10447-86 Ave, 433-9739
A replica of the 1891 station, historical photos, costumes & artifacts. Open Tues-Sat. Open until Sept 2.

CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13, 361-1351
Open year-round.

DEVONIAN BOTANIC GARDEN

5 km North on Hwy 60, 987-3054
Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON PUBLIC SCHOOLS

ARCHIVES & MUSEUM

McKay Ave Sch, 10425-99 Ave, 422-1970

THE SCHOOL LIBRARY

FORT EDMONTON PARK

South Edmtn Quesnell Bridge, West of Whitemud Park, 496-8787

Step into the fur trade era in the 1846 Hudson's Bay Fort, explore a frontier town on 1885 St, a brand-new city on 1905 St. . . . Open until Labour day.

HIGHLAND GATHERING

July 6-7

JOHN JANZEN NATURE CENTRE

For Edmonton Park, Fox Dr,
Whitemud Dr, 496-2939

MARKETING THE CROP: THE ART OF THE FRUIT CRATE LABEL

Until Aug 18.

LARGER THAN LIFE:

Until Sept 20

WILD IN THE CITY:

Birds and animals that flourish among urban developments. Until Aug 29.

THIRD ANNUAL BUTTERFLY FESTIVAL:

July 6

JOHN WALTER MUSEUM

Kinsmen Park, 9100 Walterdale Hill,
496-4852

SUN 7: Doll making

SUN 14: Ice Cream Sunday

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE

N. Legislature Grounds,
underground pedway.

422-3982

A TRIBUTE TO AVIATION IN ALBERTA:

Displays from aviation museums, flying clubs, air shows and other Alberta aviation organizations. Until end of Jul

MUSEUM HERITAGE MUSEUM

StAlbert Pl, 5 St. Anne St, St. Albert,

459-1528

RECENT ACQUISITIONS: Artifacts acquired by the Museum in the past year

GREAT ST. ALBERT MUG COLLECTION: Mugs representative of businesses and organizations from St. Albert on display and wanted

IS THE DOCTOR IN? When a doctor's surgery was in his own home. Also an archival exhibit using Dr. Cut's family records. Until Jul 5

NINE FROGS AND 4 TOAD: The life and loves of frogs, Quebec's nine species of frogs and one species of toad. Until July 8.

MUTTART CONSERVATORY

9626-96A St,
496-8755

SUMMER PORTRAITS: Until July 7.
SUMMER IN WONDERLAND: July 12-Sept 8.

PARKS AND RECREATION

496-4999

WILDERNESS WALKS:

July 7, 11

VOYAGEUR CANOE TRIPS down the North Saskatchewan River:

July 13

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave,
453-9131

JEWELS OF FRANCE: Over 200 pieces of jewellery spanning over 200 years highlighting 1860-1900. Until Aug 25

JUNGLE FEVER: THE QUEST FOR MEDICINAL PLANTS: The medicinal qualities of plant roots, fruit and leaves. Until Aug 16.

REYNOLDS-ALBERTA MUSEUM,

Westaskiwin, Highway 13
1-800-661-4726

Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE

11153 Saskatchewan Dr, 427-2022

The elegant Edwardian home of Alberta's first premier

THE TELEPHONE HISTORICAL CENTRE

10437-83 Ave, 441-2077

Set in the original Old Strathcona Telephone Exchange Building (1912)

UKRAINIAN CULTURAL HERITAGE VILLAGE

25 Minutes east of Edmonton on Hwy 16,
662-3640

This site tells the story of Ukrainian immigrants and the development of the Bloc Settlement in East Central Alberta from 1892-1930
Open until LabourDay.

U OF A

Bruce Peil Special Collections Library,
Rutherford South, 112 St, 87 Ave, 492-7293

SACRED TIME: Original pages from Books of hours and other rare volumes. Until Sep 6.

THEATRE

IMPOSSIBLE MISSION

Celebrations, Neighbourhood Inn,
1303 Fort Rd, 448-9339

When a Las Vegas casino owner suspects embezzlement and foul play amongst his management staff, the "Impossible Mission" team is called in. Until Sept 1

JOHNNY & POKI

VARIETY HOUR

Varscona Theatre, 10329-83 Ave, 433-3399

Johnny Reno welcomes Poki Schwadron back from London. Every SAT night @ 11 PM

SAME TIME NEXT YEAR

Mayfield Theatre Restaurant, 16615-109 Ave,
483-4051

Romantic comedy. A love affair happens only once a year for 25 years. Until Jul 14

STREET PERFORMERS FESTIVAL

Downtown Edmonton, 425-5162

Show on Churchill Sq plus four variety shows at the MacLab Theatre. July 12-21.

SUMMER FESTIVAL THEATRE SERIES:

NOT THE COUNT OF MONTE CRISTO!

Varscona Theatre, 10329-83 Ave,
462-1130

Cabaret-style entertainment, ideal for everyone age nine and up. The audience boos, hisses and applauds upon command. Theatre bloopers abound as the cast acts out a play within a play Until July 14.

THE TAMING OF THE SHREW

Heritage Amphitheatre, Hawrelak Park,
425-8086

Sparks fly as two headstrong lovers match wits and vie for each other's heart in this classic battle of the sexes. TUES-SUNS, @ 7 PM and SUN mat. @ 2 PM July 4-19.

THEATRESPORTS

Varscona Theatre, 10329-83 Ave,
448-6969

Rapid Fire Theatre, live improv...
FRI's @ 11 PM

EDMONTON QUEEN

Rafter's Landing,
424-BOAT

every MON-SUN: Dining and Dancing with the River Buoys

FORT EDMONTON PARK

Whitemud & Fox Drive,
496-8771

every WED: Communication & Leadership Programs

VARIETY

EDMONTON QUEEN

Rafter's Landing,
424-BOAT

every MON-SUN: Dining and Dancing with the River Buoys

FORT EDMONTON PARK

Whitemud & Fox Drive,
496-8771

every WED: Hidden Treasures Program

WOODCROFT LIBRARY

13420-114 Avenue, 496-1830

every WED: Hidden Treasures Program

CLASSICAL MUSIC

ALBERTA COLLEGE CONSERVATORY

Muttart Hall, 10050 Macdonald Drive,
425-7401

SAT 13, Henry Monkmen & Friends

TOMMY

Jubilee Auditorium, 11455, 87 Ave,
451-8000

The Who's Tommy, a new musical. Jul 12-27

TONY N' TINA'S WEDDING

Gameau United Church, 11148-84 Ave,
Gameau Community Hall, 10943-84 Ave,

451-8000, 448-2517

Come to the wildest wackiest Italian Wedding you will ever experience.

Feel free to dress up, tacky if you wish, and don't hesitate to bring a gift. Come and interact with our vivacious variety of zany characters from two Italian families and become one of our lost relatives. Until July

27

YUK YUK'S

Bourbon Street, WEM, 481-9857

Variety Night every Wed.

SPORTS EVENTS

CAPITAL RACEWAY

Hwy 19 2 kms West of Hwy 2,

493-9000, ext.1218.

OVAL RACING

FRI 5: Snap-on Nite Thunder

FRI 12-SAT 13: Outlaw Modifieds Invitational

DRAG RACING

FRI 5: High School Street Legal Drags

SAT 6: 100 Lap Hobby Stock Invitational & BUMPER TO BUMPER CLASH

SUNSET SPEEDWAY

Westaskiwin,

467-9276

SAT 6: 100 Lap Hobby Stock Invitational & BUMPER TO BUMPER CLASH

EDMONTON ELITE HOCKEY CHALLENGE

Clareview and Castledown

Recreation Centres, 475-2527

UNTIL SAT 6: Second Annual,

Pee Wee and Bantam aged players

showcasing their all-star talents.

EDMONTON ESKIMOS

Commonwealth Stadium, 448-ESKS

FRI 5: Eskimos vs Montreal Alouettes

EDMONTON TRAPPERS

Telus Field, 10233-96 Ave, 429-2934

THU 4: Trappers vs Calgary, 7:05 PM

FRI 5: Trappers vs Calgary, 7:05 PM

SAT 6: Trappers vs Calgary, 7:05 PM

SUN 7: Trappers vs Calgary, 2:05 PM

HIGHLANDS LIBRARY

6710-118 Avenue,

496-1806

FRI 5: Yo-ho-ho and a Chest Full of Fun

IDYLWYLDE LIBRARY

8310-88 Avenue,

496-1808

FRI 12: Treasures in the Sky

JASPER PLACE LIBRARY

9010-156 Street, 496-1810

every WED: Family Funtime

MON 8: Nature's Treasures

FRI 12: Treasures in the Trunk

LONDONDERRY LIBRARY

137 Avenue & 66 Street,

496-1814

FRI 5: Treasures in the Sky

WED 10: Yo-ho-ho and a Chest Full of Fun

MILLWOODS LIBRARY

Millwoods Towne Centre,

496-1818

every WED: Storytime Fun

WED 10: Treasures in the Sky

SOUTHGATE LIBRARY

51 Avenue & 111 Street,

496-1822

every TUE: Preschool Storytime

every WED: Drop-in Pyjama Storytime

THU 4: Treasures in the Sky

TUE 9: Make a Treasure Map

SPRUCEWOOD LIBRARY

1155-95 Street, 496-7099

every TUE & THU: Make Reading Club Displays

FRI 5: Hidden Treasures

THU 11: Treasures in the Sky

STRATHCONA LIBRARY

8331-104 Street, 496-1828

every TUE: PRESCHOOL STORYTIME

every TUE: Hidden Treasures Program

WOODCROFT LIBRARY

13420-114 Avenue, 496-1830</



CLASSIFIEDS

DEADLINE FOR CLASSIFIED ADVERTISING - 5:00 PM

MONDAY BEFORE PUBLICATION.

FREE • FREE • FREE • FREE • FREE

ARTIST/NON PROFIT CLASSIFIEDS
Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing.

Free ads must be submitted in writing, in person or by fax.

Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone.

Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue.

Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

ARTIST STUDIOS

Latitude 53 Society of Artists in the Great West Saddlery Bldg Edmt. Studios available. Reasonable rates. Printmaking facilities at SNAP for tenants. Interested? Leave message. Ph (403) 423-5353 or Fax (403) 424-9117.

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10137-104 St., Info ph. 423-1492 (SNAP, Society of Northern AB Print Artists)

#A9999

SUMMER SPECIAL: Free studio space at the ARTISTS MARKETPLACE, Westmount Mall 908-0320.

#A0725

ARTISTS WANTED

ANOSA - A Network Of Student Art is currently looking for artists to show and sell their work Students/Recent grads only.

Ph 426-4520 or visit, Edmonton Centre lower level. Artists on site

#A0999

CALL FOR ARTISTS & PERFORMERS The First Night Festival, a community New Year's Eve celebration through the arts, is inviting submissions for artists and performers in all disciplines.

Pick up applications at #124 Canada Place, 9777-102 Ave, or leave your name and address at (403) 448-9214. DEADLINE FOR SUBMISSIONS JULY 15, 1996

#A0715

AUDITIONS

Older black woman actor wanted for Fringe '96 *Ladies In Waiting*. Please call 424-0216.

#A0704

Interdenominational Male Choir seeking new members who have the gift of song. We sing in churches, present concerts and participate in the annual Men's Chor Festival. Practice Mon. nights. Members enjoy singing, making friends and glorify God. Audition required. Info PH. Ron Talen, 476-4012; Tony Sneed, 755-1779.

#A0719

MUSICAL INSTRUMENTS**REPAIR****P J TAN VIOLIN SHOP**

Maker/Repairer/Appraiser
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Strings & Accessories

3346 Parsons Rd 438-4310

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★ SUPER DISCOUNTS ★
GUITARS ★ AMPLIFIERS ★ KEYBOARDS ★ DRUMS
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SALES & SERVICE ★ RENTALS ★ REPAIRS
BUY ★ SELL ★ TRADE ★ RENT
★★★ MUSIC LESSONS ★★
★ PRIVATE LESSONS OFFERED BY QUALIFIED INSTRUCTORS ★
★ TO STUDENTS OF ANY AGE ★
★ AND OF ALL LEVELS ★
★ MOST INSTRUMENTS ★★
★★★★★★★★★★★★★★★★

STOCK NOW
DRUMS
GUITARS & AMPS
433-0138
10848 - 82 Avenue, Edmonton

433-0138
FREE INTRODUCTORY MEETING
GIFT CERTIFICATES AVAILABLE
408-3116
#A0999#0629

MUSICIANS AVAILABLE

Guitarist, 24, seeks others to jam/form band Stones, Crowes, Blues, Feb. T-Birds Southside. Johnny. 436-6427

Powerful male vocalist seeking serious original rock band. Dezzy 662-2510

Slap bass player looking to form/join Dance/Groove Project. Serious enquiries only / Rod 478-0610, after 8 PM

#A0621

Female vocalist looking to join blues/soul band influences: Janis Joplin, Eartha Franklin Call after 6 pm. 437-5970

Guitarist into NOFX, Propagandhi/Descendents. Looking for band with similar interests. Call Rob 473-1604

#A0627

Former vocalist of FAT BASTARD seeks others to form all original band. My influences vary and I am looking for something different Greg 497-1748

#A0704

MUSICIAN SERVICES**ENTERTAINMENT LAWYER**

ARTISTS REPRESENTATION
John K MacDonald 437-4822

#A0628

MUSICIANS WANTED

Local Rock and Country Bands and Comedians required. Please forward via mail all professional promo and bio to: #53, 9944-33 Avenue, Edmonton, Alberta T6N 1E8

Vocalist/Rhythm guitarist (prefer female) required for talented groove-rock project Phil 439-8532

Singer/songwriter looking for jazz/blues band K.O. 428-0375

Singer needed to complete hard rock band w/ jazz/funk infl. — all orig. like Rage, I Mother, L Colour. Real Singers Only! 468-1686

Slap bass player needs keyboardist & other musicians to form live techno/funk/dance project

Aggressive Hip-hop style vocalist wanted for rhym' over ugly, grove oriented band. i.e. Rage, Biohazard, Kom Call 439-5181

Singer wanted. Original aggressive funk/rock 468-1686

Intense guitarist to infect iripy cosmic hard rockin' groove. Dedication a must. Leave message 426-3409

Looking for new members to start R & B group Please call Tim at 486-2881

DRUMMER needed ASAP for Rock band. Crowes, Odds, Hip etc... No drugs or rock stars. Vehicle a must. Dave at 475-6427 or Ed at 475-7917

Male or female bassist needed must have own bass No ego. Serious enquires only Call 466-5621

The Cosmopolitan Music Society Vacancies exist in the Bands — beginners, too! — and Chorus. Call us at 432-9333

#A0999

MUSIC INSTRUCTION

GUITAR LESSONS - BEGINNER/ADVANCED/Acoustic/Electric/Bass Rock/Folk/Blues/Jazz/Theory/Slide/Fingerstyle. SONG WRITERS - DEVELOP SONGS/RECORD DEMO. JUST OFF CAMPUS. IAN BIRSE, 433-5906.

DO YOU HAVE A GUITAR?
LEARN HOW TO MAKE PEOPLE ROCK!!
IT'S EASY, I'LL PROVE IT!
11 YEARS EXP. 10\$/HR.
ALTERNA-SEXY MODERN PUNK
GARTH 433-5338

#A0999#0629

MODAL MUSIC INC.

Music Instruction for guitar, bass, drums, keyboards, saxophone, flutes & recorder. Private instruction with focus on individual Professional caring instructors with music degrees providing quality music instruction since 1981.

FREE INTRODUCTORY MEETING
GIFT CERTIFICATES AVAILABLE
408-3116
#A0999#0629

MUSIC INSTRUCTION

Enjoy your accelerated abilities & rewards
Guitar lessons from Terry Cave. 425-3717

#A0222

ANNOUNCEMENTS

ATTENTION: McNALLY class of 1985 Reunion approaching quickly. Please call immediately — Donna Munro 469-2410; Glenda Deering 469-1789, Chantelle Blinch 461-6576

The Drug-Free Marshals will present a drug education booth at Telus Field Sponsored by Church of Scientology June 30, July 5, 6, 7 For more info ph 429-4713/472-1780

#A0627



CLASSIFIEDS

DEADLINE FOR CLASSIFIED ADVERTISING - 3:00 PM • MONDAY BEFORE PUBLICATION.

LOTS FOR SALE

WATERFRONT LOTS \$5995

475-3215

Sandy Beach

CR/0711/water

LUMBER

Rough spruce lumber for sale, 2 x 4 through to 2 x 12, 8 foot through to 16 foot.
Call - 998-5169.

CR/0711

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WE DO ANYTHING
with 3/4 ton truck, only \$15.00 hour
Call - 488-3221 or Pg. # 491-2257.

CR/0704

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PAINTERS

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+ materials.
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CR/0718

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Join the StreetFest Volunteer Team for the 12th Annual Edmonton International Street Performers Festival, July 12-21. Call Guy Stuhmiller 425-5162.

na0712

The Fringe needs you to offer free temporary lodging to performers from out-of-town, in your home in late August. Call Heather Kelly, @ 448-9000.

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Get Unhinged! Edmonton's 15th Annual International Fringe Festival will be in Old Strathcona Aug 16-25. Be a part of the biggest festival of it's kind in the world! Call Heather Kelly, Volunteer Coordinator, @ 448-9000.

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LIFESTYLES

Not Necessarily the Horoscopes

By Samson Chui

AQUARIUS (Jan. 20-Feb. 18) This week you will realize that it's a good thing for the continuation of the human species that women are more interested in personalities and wallets than they are looks or style. Take into consideration how ugly and stylistically challenged most men are.

PISCES (Feb. 19-Mar. 20) You'll get a new "massage" device. The cool thing is that when you take your hands off of it, it still moves on its own. Unlike some people you've slept with.

ARIES (Mar. 21-Apr. 19) You will see Arnold's new movie *Eraser*. Not to be confused with the cult classic *Eraserhead*, a movie about a man who's born with an eraser for a head—as opposed to just having the acting abilities of one.

TAURUS (Apr. 20-May 20) You don't have to travel across the world or even out of town to see the wonders of the world. The eighth wonder of the world can still be seen here in Edmonton. Old people dancing to techno. As in "I wonder what in the world they could possibly been thinking?"

GEMINI (May 21-June 20) While standing in the shower washing your hair, you are going to notice that the stuff in your shampoo and conditioner bottles have the same texture, colour and consistency as sperm. Make a mental note never to confuse this with a bottle of ejaculate. That'd probably get you fired from your job at the sperm bank too.

CANCER (June 21-July 22) Remember how you walk is who you are. The fact that you walk like a fat middle aged man with gout is highly disturbing. Of course, that's disturbing only to you. To your friends, it will provide hours of cheap entertainment.

LEO (July 23-Aug. 22) You will get a new cellular phone which will have a noiseless ring option. It vibrates! Oh God, Oh baby, call my number! Oh yes! Call waiting suddenly got more exciting. The phone company will also start offering boxes of Kleenex with the phone..

VIRGO (Aug. 23-Sept. 22) This week you will be confused by sports. Why don't their names ever make any sense? Why do you throw a football and why is "zero" called "love" in tennis? The biggest though is the glaring omission of any legumes in squash.

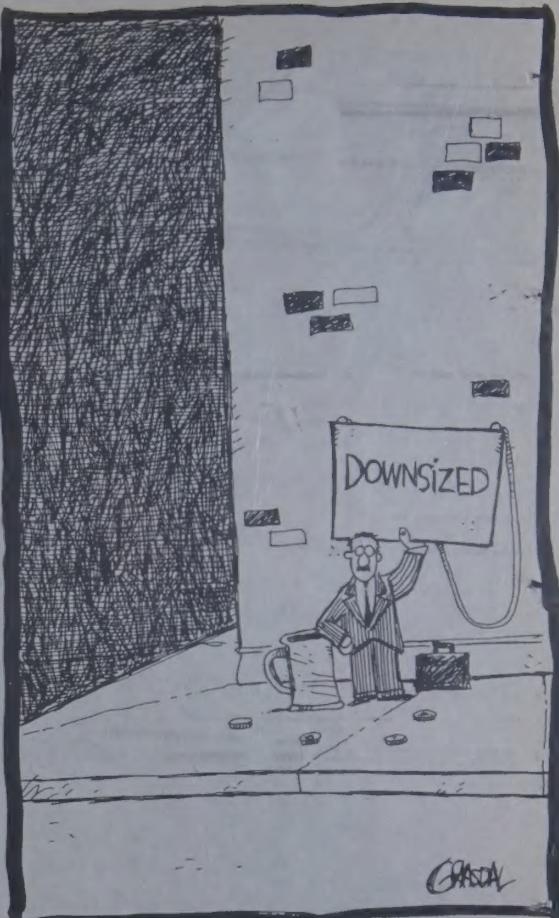
LIBRA (Sept. 22-Oct. 22) This week you will get a disease which requires millions of dollars of special treatment. Nobody will care.

SCORPIO (Oct. 23-Nov. 21) It'll be hot. Then it'll rain on you. Then it'll be hot. Then you'll be hailed on. Then you'll be hot again. Remember that Vanessa Williams song that begins "Sometimes it'll snow in June?" She was obviously an Edmontonian.

SAGITTARIUS (Nov. 22-Dec. 21) This week you will give way to an inexplicable urge to do something. You'll run around saying "I need to do something for myself, something for me" It could be anything from expressing yourself in an oral manner to having sex.

CAPRICORN (Dec. 22-Jan. 19) You are going to get good at bureaucratese and realize that when they say "We may have it hooked up before the weekend," it in no way refers to any weekend within the current month. Or this year, if it involves special features. Or at all if your a loser.

For a private consultation with acclaimed astrologist, Samson Chui, contact Vue Weekly. Or send e-mail to <samson@vue.ab.ca>. Please have credit card number and latex handy.



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